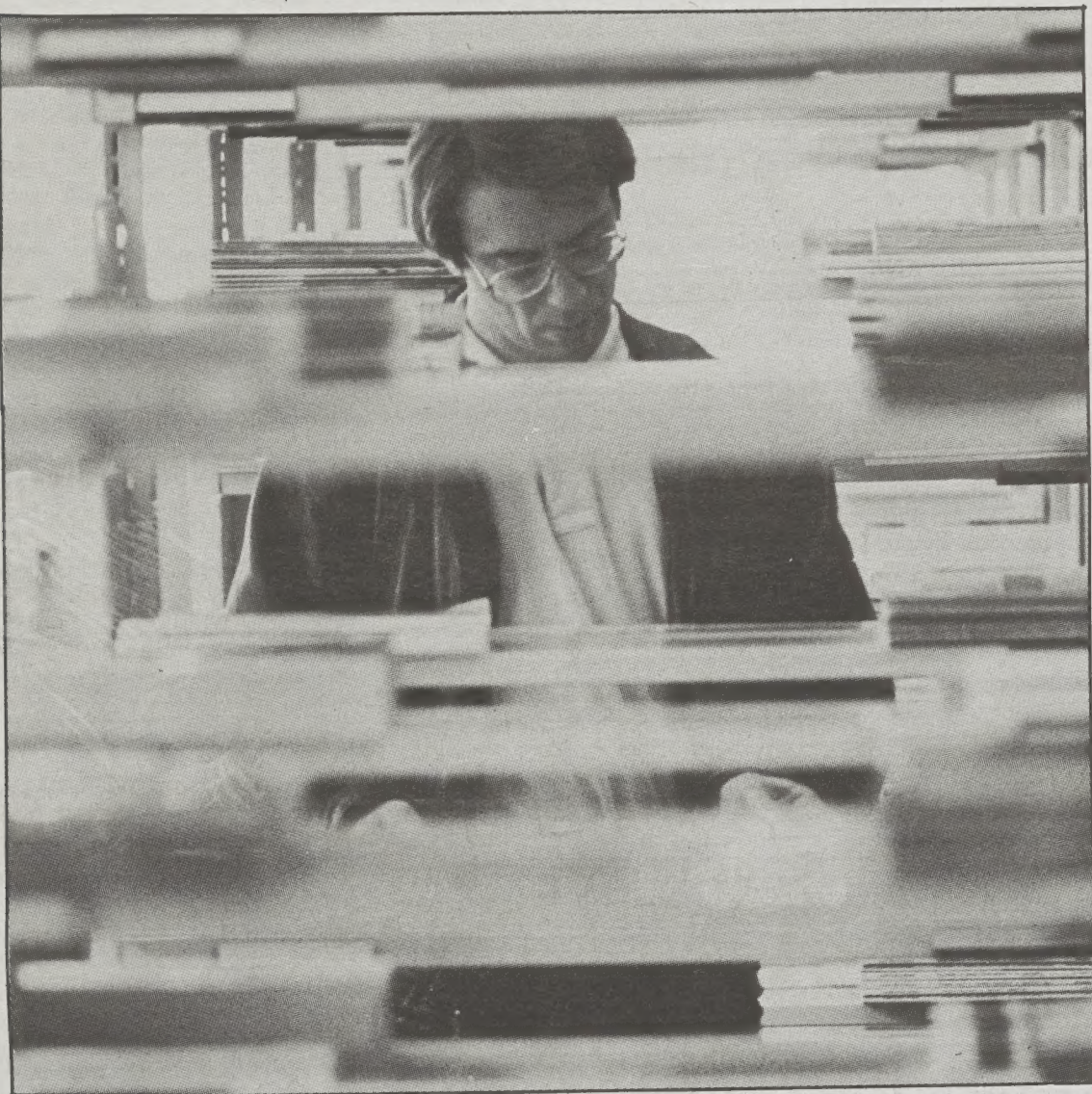


The Gateway

UNIVERSITY • OF • ALBERTA

The Official Students' Newspaper Since 1910 • Readership 30,000 • Volume 80 • Number 47 • Thursday April 4, 1991

Staff organizes to protest library decline



Ron Sears

Members of the "Save the Library Committee" believe that the U of A's libraries are losing the balance required for an excellent library system.

By Christopher Spencer

Concerned academic staff and librarians on campus have banded together to protest the deterioration of the University's libraries.

They have created a "Save the Library Committee" and are proposing a five-point "Library Charter for the Future" to urge their view that the decline of the University Library must be arrested.

The Charter calls on the administration to upgrade library services to its relative North American ranking of a decade ago.

Professor Gary Kelly, a member of the Save the Library Committee, said Tuesday that the University of Alberta Library's overall ranking declined by nearly thirty positions during the 1980's. Kelly noted that the University of Toronto, which also faced budget cutbacks over the last ten years, has been able to maintain its top-ten ranking.

"There are groups in the community and on campus who are very concerned that University Library will not continue to be the major information resource between Toronto and Vancouver," Kelly said.

Professor Kelly, who teaches in the Department of English, believes that a shift in priorities within the Library administration has resulted in "a slide in emphasis away from Humanities and the Social Sciences to the Natural Sciences."

"A good library requires a balance between the various disciplines and their primary sources of information," said Kelly, noting that

the allocation of funds for books, which are used principally by Arts students, has decreased relative to that for periodicals, the primary source for Science students.

Professor Kelly is also critical of the administration's five-year Library Draft Strategic Plan, which advocates an increased reliance upon computer technology and inter-library "resource sharing."

"We are sceptical to the extent that computer technology can replace books in the libraries," Kelly said, expressing a concern that the administration may suspend book purchases in order to finance the enhancement of the Library computer system.

Even if the University continues to purchase new materials, many books may never reach library shelves. With 3.5 million volumes currently occupying a physical space designed to hold between 2.3 and 2.7 volumes, the Library is relying increasingly upon temporary storage locations.

"The transportation of documents from a storage facility to the University campus will inevitably result in damage and loss of books and archives," contends Kelly, adding that many fragile and loosely-bound materials are ill-suited for storage.

The administration's contentious centralisation programme, which is designed to defuse the storage crisis, may actually aggravate the situation, contends Kelly. Kelly

See COMMITTEE-p.2

Budget woes predicted by student representatives

New tuition policy expected to advocate dramatic fee increases

by Philip Preville

Students' Union and Graduate Students' Association executives are expecting increases in both tuition and differential fees when the Alberta government announces its

new tuition policy next Tuesday.

The student executives said they also expect the elimination of all extra fee categories, thus lumping all additional fees under the heading of tuition.

Both SU President Suresh Mustapha and GSA President Ken Ross said they expect differential fees for international students to be increased. International students currently pay an additional 50 per cent levy on their tuition as a differential fee.

Mustapha expressed strong concern about increases in differential fees in particular. "When

(Advanced Education Minister John Gogo) spoke about an 'Alberta first' policy, he was aiming his comments at international students, and to me it's a disguised form of racism.

"Maybe the government feels the need to placate the masses who think foreigners are displacing Albertans, or who don't like to have too many visible minorities around," Mustapha said.

Mustapha added that only three and a half per cent of undergraduates at the U of A are international students.

Remco van Eeuwijk, President of Students for International Education, also said that he fears foreign students may become targets of public opinion. "International

See WOES-p.2

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NHL Playoff predictions — pp. 19-22

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AIR TIGHT

"I'm the dummy on this one" — SU President Suresh Mustapha at the last meeting of Students' Council

Foreign students fear increase

Differential fees on the rise

by Warren Ferguson

Foreign students on campus are preparing themselves for bad news when the province announces its new tuition fee policy on April 8.

The students fear that their fees will take a giant leap from the present level of fifty per cent higher than Canadian students, to as much as 200 per cent higher.

This news comes at a time when the federal government is proposing a \$75 tax or visa fee for foreign students.

Remco van Eeuwijk, a third year economics student and president

of the U of A's Students for International Education, believes that attendance by foreign students will drop sharply.

"Most foreign students will simply have to leave if there is no increase in their earning potential," he said.

Under the conditions for a student visa, foreign students cannot work outside the university community except in the service industry. This leaves many with limited financial resources.

Graduate student Asifo Ajuyah believes that any fee increases will

adversely affect foreign students.

"I don't think it's fair considering our financial constraint. With that kind of increase, we will be in financial dire straits."

Universities charge a "differential" fee because the government believes that foreign students do not contribute to the tax base that finances education. This tax applies to the poorest as well as the richest students.

Ajuyah disagrees with the concept of differential fees, noting that

See INCREASE-p.3



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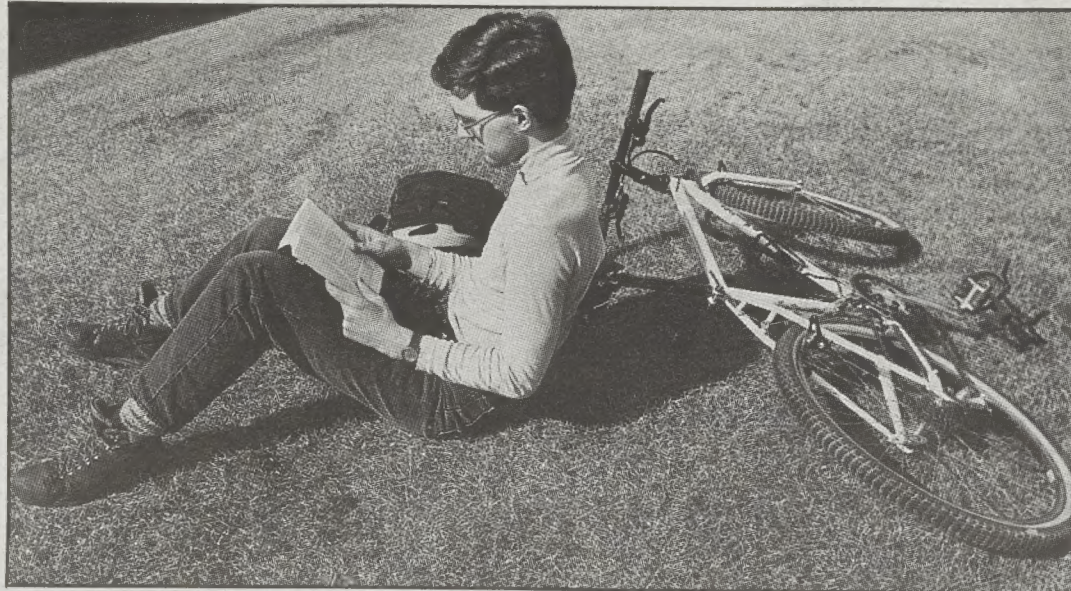
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With Spring comes finals...

For the last few days students at the U of A have been able to enjoy warmer weather. But, their enjoyment is doomed to a short life — finals are just around the corner. With this in mind, Jason Clifford, a first year Engineering student, decided yesterday to catch up on some long over-looked homework. (Of course, he could be reading a cheap mystery novel and just pretending to be studious. Shame on you, Jason.)

from WOES — p.1

students bring a lot to the province. They promote the University's reputation abroad and help forge research and trade links. They also bring in \$10,000 of foreign money into the economy every year," van Eeuwijk said.

"Unfortunately, people aren't aware of the positives, and they feel their taxes are subsidizing foreigners for no reason. And I don't place too much trust in this government — they're capable of anything," he said.

In addition to differential fees, Ross says he expects tuition fees will increase for all students at the U of A next year. Ross said the new policy will likely aim towards increasing Alberta's tuition fees to the national average within the next few years. "The minister has said he will place a cap on increases so that the jump doesn't all happen in a single year," Ross said.

SU vp external Sean Kennedy agrees with Ross. "Tuition will definitely be raised by up to 15 per cent this coming year, and perhaps even more next year," Kennedy said.

Ross said the GSA will speak out against the increases, and that he will vote against any increase when the Board of Governors considers the issue. "We need to step up our lobbying efforts," Ross said. "The GSA has forged a strong alliance with the SU and the Council of Alberta University Students over the past year, and next year we need to start putting that alliance to good use."

Ross said the biggest positive change he hopes will emerge from the new policy is the placing of all fees under the title of tuition fees. "We want to see the University call a spade a spade — no more back door computer fees."

Mustapha agreed that the elimination of extra fees would be a positive step. "Increases in tuition fees are monitored by the government, while ancillary fees are not, so the university can raise computer fees by 100 per cent if they want to. At least this way, increases will be controlled by the government cap," Mustapha said.

The government will meet privately with student groups next Tuesday at noon, and is expected to release the information immediately afterwards.

Watch for an interview with Keith Spicer, Head of the Citizen's Forum in the next Gateway

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252 Athabasca Hall

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from COMMITTEE — p. 1

believes that many books currently shelved in Rutherford North will have to be transferred to storage facilities if the Undergraduate Library (currently located in Cameron) is merged with the Humanities and Social Sciences collection. And expanded book storage is not Kelly's only concern with the centralisation programme.

"Academic staff and librarians have a working relationship in branch libraries that they do not have with the central library administration," said Kelly, who foresees a decrease in quality of Library services if the centralisation proposal is implemented.

As a remedy to the deterioration of the University libraries, the Save the Library Committee is proposing a five-point charter which challenges the Administration's Library Draft Strategic Plan. The Charter calls on the University and Library administrations:

- to immediately seek provision

for adequate on-campus library space

- to computerise Library services as necessary, but not at the expense of Library collections or staffing

- to restore the Library materials expenditure to its relative North American ranking of a decade ago

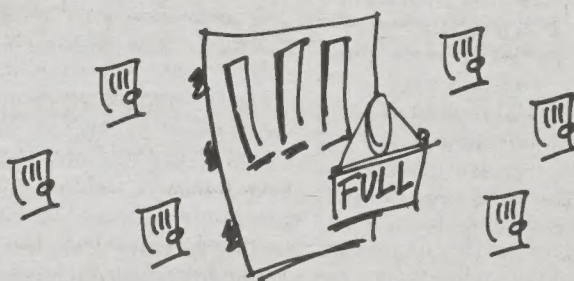
- to investigate the feasibility of centralising campus libraries; and

- to establish closer contact between the Library administration and its primary research and student clientele.

Ernie Ingles, the Chief Librarian, is receptive to input from staff and students.

"We're in the process of looking at many different options. Frankly, nothing will be done for a year or more," Ingles said.

Copies of the Save the Library Committee's charter will be posted in departments for members of the University to sign. It will then be presented to the University's administration as a petition.



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Academic staff go to arbitration

Wages 10 percent higher at other U's

by Lee Craig

Negotiations between the academic staff and the University have ended in arbitration due to what the faculty sees as an unfair salary offer for the 1991-92 year.

"It's a matter of principle... in the past decade on average, the faculty have settled for, or had imposed on them, an increase in dollars which is actually a decrease in value once inflation is taken into account," English professor James Marino, vp of the academic staff association, said Wednesday.

"In effect we (the academic staff) are subsidizing the University to help with the budget problems...sometimes we've done this willingly, but we are not willing anymore."

Marino also noted that the University of Alberta academic staff salaries are 10 to 11 per cent behind the average of other Canadian universities.

"We have got to compete for

salaries to attract and retain staff...we are not as competitive as we were 10 years ago...its hard to keep people when salaries decrease against the cost of living," said Marino. "The issue of salary increases has a direct effect on teaching and research."

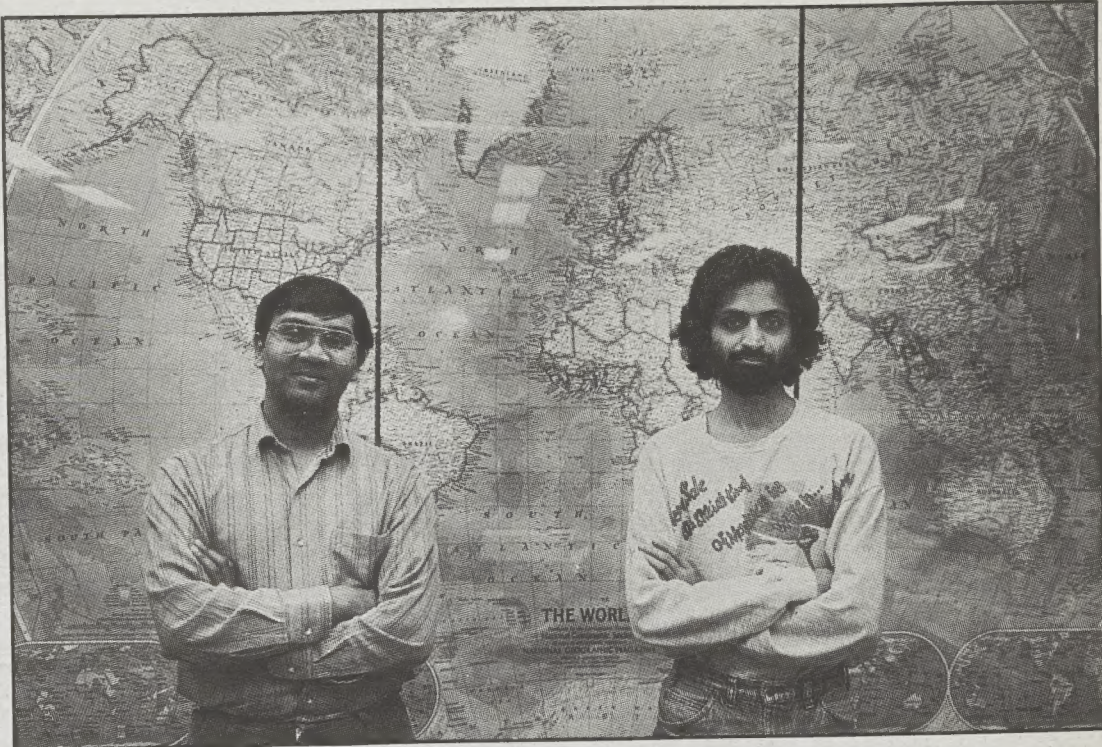
He further explained that academic careers are not as attractive to graduate students and current academics as they were in the past as the universities do not have as many benefits as some industry and private practices.

Marino added that because of provincial grant cuts to the University, the working conditions at the University have suffered.

"If the U of A can't attract the best and the brightest with the excellence of our lab equipment, we have to compensate with the salaries we offer."

The academic staff received a

see ARBITRATION — p.4



Ron Sears

Kabir Khan (left) and Ramesh S. Sankaranarayana Samkaranarayana (right) are two international students at the U of A who may be affected by a potential increase in foreign student tuition. International students on campus fear an increase of up to 200 per cent. They also point out that while foreign students do not pay taxes, they do contribute to the Albertan economy with money from outside the country.

Dinning talks to campus PCs

Picture not "rosy" for post-secondary education

by William Hamilton

Alberta education minister Jim Dinning told a gathering of about thirty members of the U of A Progressive Conservatives Thursday that the upcoming convention of the provincial Conservatives will allow the party to present a five-point agenda for changes in such areas as funding for post-secondary education and fiscal responsibility.

"What we're trying to show is that the world ain't rosy—it ain't what it used to be," Dinning said in his address to the annual general meeting of the U of A Conservatives.

"We acknowledged that this is a world of change, incredible change, in our throne speech. We laid out five challenges—the social challenge, the economic challenge, the

"This notion of academic freedom—self-governing board status, keep your hands off them—that's come to an end."

environmental challenge, the fiscal challenge, and our constitutional challenge."

Dinning defined the Conserva-

tive social challenge as the provision of funding for health and education within the resources available. The minister said that operating grants to colleges and universities were one of a number of government priorities that had to be ranked and met. Dinning said that the three-and-a-half per cent increase to post-secondary education funding announced in January made up a frugal, yet significant, amount of funding.

"If we'd been able to," said Dinning, "we would have announced a higher rate. We would have announced double the rate of three-and-a-half per cent—had we had the money, had the taxpayers been willing to contribute."

The provincial government is reacting to public pressure for fiscal responsibility, said Dinning.

"We're responding to all those who said, 'Government, [Premier Don] Getty, [Provincial Treasurer] Dick Johnston, Cabinet, caucus—get your fiscal house in order. Stop spending more money than you've got, and start chipping away at that \$10-billion debt.'"

Dinning encouraged members of the audience to participate in public constitutional reviews such as the Spicer Commission, and called it a serious responsibility. "Damn it, it isn't Keith Spicer's country," said Dinning. "It isn't Jim Dinning's country, it isn't the government's country, it isn't the politicians' country. It's your country."

see DINNING — p.5

from INCREASE — p.1

foreign students actually help the Canadian economy.

"A reasonable amount of students are here on scholarships from the Commonwealth. Each of these contributes to the economy of Canada. The money they contribute to the economy is not from Canada, it is from outside Canada," he said.

Ajuyah also questions the planning priorities of the federal government.

"Canada is a nation with a policy of aid to developing countries. Most of the students are from developing countries. Any additional costs are financial suicide, and will limit accessibility to education," he said.

The choices now available to the foreign students are to continue or quit. To choose to continue, according to Ajuyah, means that many foreign students will not be able to survive financially.

"Only those with scholarships will have access to education. In short, education will be for only a minimal population from the third world," said Ajuyah.

Van Eeuwijk also pointed out that the announcement for a possible fee increase has come extremely late in the school year. People who were planning to come to the U of A may not be able to afford to study here. Some students may have declined offers from other universities, and will not be able to study anywhere.

"I don't think that the planners in Ottawa have all the information at their fingertips," said van Eeuwijk.

Advanced Education Minister John Gogo was in meetings on Tuesday and couldn't be reached for comment.

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Students want greener SU

Monica Eggink

Students on the U of A campus would like to see their Students' Union do more to protect the environment.

This is according to a survey run two weeks ago in SUB by environmental consultants hired by the SU.

The survey is part of an environmental audit of the SU being completed by Grant Potolicki and Associates Environmental Consultants and the Environment Resource Centre (ERC). Two hundred people, 85 per cent of which were students, were asked a series of 86 questions designed to monitor the knowledge, practices, and attitudes people have toward the environment.

The findings show that while 82 per cent of respondents recycle at home, only 75 per cent recycle on campus. This figure drops to 54 per cent in SUB specifically. Why is

there such a difference between the number of people recycling in SUB compared to elsewhere on campus?

"The recycling receptacles in SUB are not as clearly marked as they are, say, in HUB," says Lorraine Swift, ERC spokesperson. "It's very easy for people to mistake recycling bins for garbage cans. We found a lot of garbage in recycling bins."

"Also, if the bins are hard to find or are not conveniently located, people will not bother to recycle."

If students do not always participate in SUB's recycling program, they do seem to know what the biggest garbage problem is. 73 per cent said that disposable food packaging (styrofoam cups, plates, plastic utensils, etc.) makes up the largest percentage of the garbage at SUB. This does seem to be the case, according to Swift, as the audit's initial monitoring of SUB's garbage

has shown a high percentage of food packaging.

95.5 per cent of respondents agreed that there should be more opportunities to reduce, reuse, and recycle waste in SUB, and 99.5 per cent thought that more can be done to educate students in how to reduce, reuse and recycle.

"It's good that people are open to be better educated about what they can do for the environment. At the U of A there is no environmental orientation for new students to let them know what recycling programs exist on campus and what information resources are available to them. Better education increases participation," added Swift.

Another interesting finding of the survey was that 87 per cent of respondents would support the SU if it were to implement policies to force its tenants and vendors to reduce their waste. According to Swift, when this audit was first initiated, the SU was interested only in encouraging environmental action, not forcing it.

Along with the survey, other components of the audit have included an energy walk-through of SUB to find ways of reducing lighting costs, and a measurement of the effectiveness of existing recycling programs. The environment auditors will also be holding a workshop for all the tenants next week to review their operating policies and to provide tips on how they can function in a more environmentally sound and efficient way.

A full report with suggestions to the SU will be submitted some time this summer.

from ARBITRATION — p.3

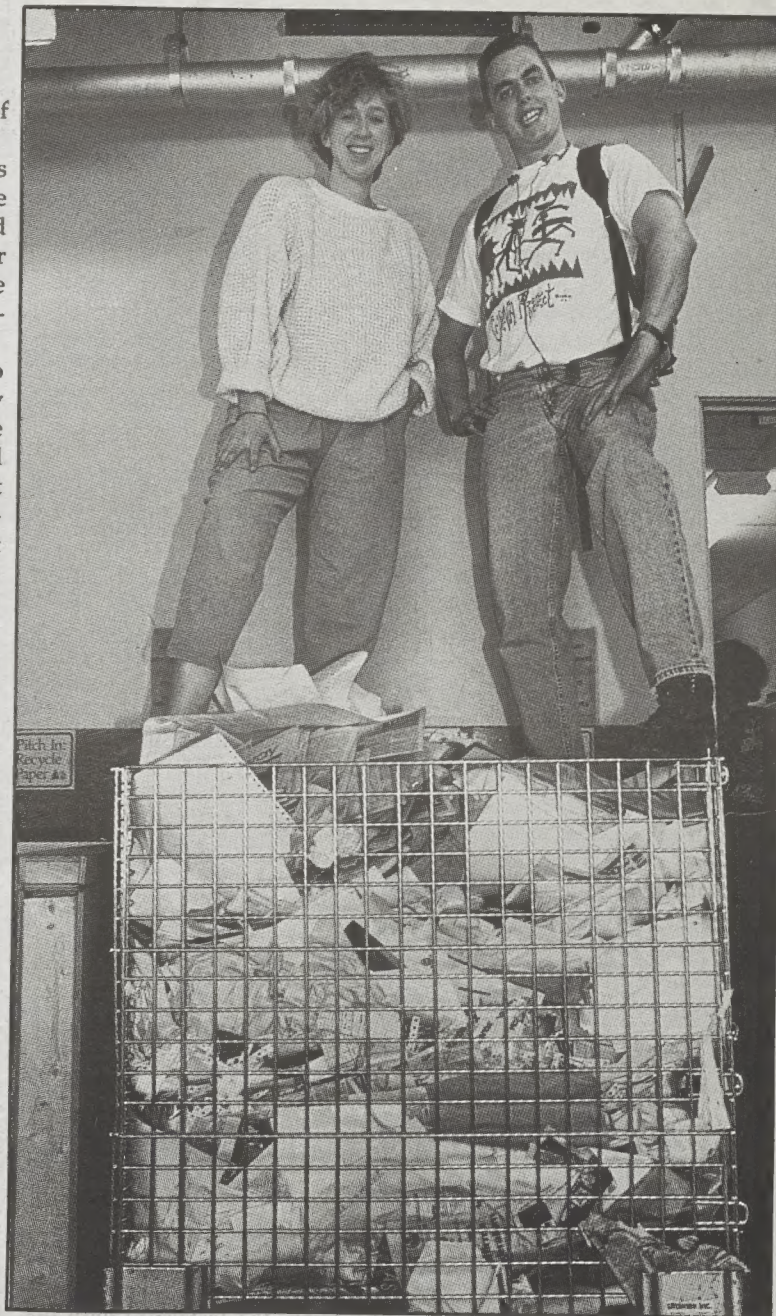
flat monetary raise for all members last year, which resulted in the largest increase being for the younger, lower-paid staff. While an increase of 4.25 per cent occurred in 1989 (the most since 1983), the academic staff did not receive an increase in either 1984 or 1987. In 1985 and 1986, the increases were two per cent and 3.24 per cent respectively.

"I don't think our request is outrageous," said Marino, referring to the academic staff's request for no more than a 3.5 per cent increase in salary this year which is the grant increase the Univer-

sity is asking for.

"This year, once again we were asked to take up the slack to balance the budget. We can't continue to be one of the primary ways for the province to meet its educational costs."


Both the University and the AASUA agreed to an arbitrator in January before talks began. The process which will not begin for six weeks while both sides prepare their cases, ends with what is called a "final offer selection." This involves an either/or decision with the arbitrator choosing one side based on their presentations.



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Ron Sears

CJSR personalities Shannon Taylor host of Terradox, and Dan Carle (sports guru) frolic in waste.



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Med students chip in for faculty

by Karen Unland

In a time of widespread budget cuts and general belt-tightening, at least one faculty is making sure that students have funds to continue the present level of education.

The Fund for Undergraduate Medical Education (FUME) is in place for the first time. It now stands at \$17 000 — \$8 500 from medical student donations which was matched by the Dean of Medicine, Dr. Wilson, two weeks ago at a ceremony in the faculty of medicine. Organizers of the fund are very happy with the response so far. According to Greg Hrynchyshyn, junior fund representative for the Medical Students Association, "the response... in terms of student contributions has been very high." Hrynchyshyn says that about 90 per cent of first year students and 50 per cent of second year students gave to the fund, most of them giving the suggested \$35. Response from third and fourth year

students was smaller because they are harder to contact.

FUME was born in 1988 when medical students were considering ways to provide "extras" when cut-backs threatened to eliminate them. Last year's past president and former team coordinator Ken

"We thought the government was going to provide a good level of education, which they do... but we want the little extras that make the difference."

Brown was involved in the initial stages of the project.

"We thought the government was going to provide a good level of education, which they do... but we want the little extras that make the difference between a good and an excellent education."

Last spring the MSA held a referendum on the donation question, which was approved by "a

significant yes" according to Brown. It was somewhat overshadowed by the failure of a similar referendum in Business, says past president Greg Zeschuk.

"It works better in a smaller faculty... but I could see it going across the board."

Med student Ulrich Lauf says part of the success of FUME is that "we made expressedly sure that no money would end up in general funding. It would become a slush fund."

The fund will administered by a committee made up of medical students and members of the faculty which will decide which projects suggested by students will receive funding. Suggestions include teaching software and travel bursaries.

Hrynchyshyn says the committee plans to distribute \$3000 a year for the first five years, then to use the interest from the fund for subsequent funding.

Garneau cleans up act

by Paul M. Charest

Ah, spring is in the air and the winter blanket of snow has slowly disappeared. Unfortunately the popcans, fastfood containers and beerbottles that have remained hidden all winter have not.

Last Tuesday afternoon the Pi Beta Phi's decided to take the bull by the horns and invited all the other fraternities to help them in a cleanup of the Garneau area.

About 30 volunteers representing most of the U of A fraternities pitched in to collect 20 bags of garbage and recyclables around the Garneau Community Center, the Garneau Elementary School and the fraternity houses in the area.

As an added incentive for the volunteers, Earl's on Campus donated t-shirts, shorts and gift certificates to the fraternity with the highest turnout. The winners were

the Lambda Chi Alpha's.

Cindy Robinson of the Pi Beta Phi's came up with the cleanup idea about a week earlier as part of one of her classes.

"Given it was decided to do it last week, it was a pretty good turnout," said Tracy Renz, Philanthropy Chairman of the Pi Beta Phi's.

"This proves fraternities aren't only in it for parties, but for charities and sports as well," she added.

SU president-elect criticized Dumouchel accused of ignoring SU guidelines

by Gil McGowan

Students' Union president-elect Marc Dumouchel hasn't assumed his new office yet, but he is already receiving criticism.

Dumouchel — who is currently finishing his term as the SU's vp internal — came under fire yesterday for ignoring two recommendations passed by the SU council eight months ago.

The first recommendation, passed almost unanimously at a council meeting held last July, suggested that two editors be hired for the SU's summer newspaper instead of one. These two editors would each be paid \$125 per issue. The second recommendation suggested that the editors be made eligible for a bonus of up to \$350 per issue if they managed to sell a cer-

tain number of advertisements.

According to the two editors of last year's summer newspaper, *the Solstice*, Dumouchel has ignored these recommendations and is now only advertising for one editor. They are also annoyed that the \$350 bonus is not mentioned in any of the job notices that Dumouchel has submitted to *the Gateway* over the past two weeks.

"After all we went through last summer to draw up those recommendations... we thought we had finally accomplished something," said Rachel Sanders, one of last year's editors.

According to Sanders, Dumouchel is being short-sighted by advertising for only one editor.

"I don't think its possible to put out a good paper with enough ad-

vertising in it with only one editor," she said.

Sander's co-editor, Pam Hnytka, was also annoyed with Dumouchel but added that she is hopeful that Dumouchel will change his mind.

"All I want is for it to be advertised as two positions receiving the salary that was promised."

In response to these concerns, Dumouchel said that he will hire one editor only if that person "can get the job done."

With this in mind, he has made arrangements with *the Gateway* to change the job notice to make it clear that he is looking for one or more editors.

"It's probably best to have two people... but, if there is one person who feels able to handle the work load we will hire him," he said.

from DINNING — p.3

After the floor was opened to questions, Dinning said that an effort to consolidate secondary and post-secondary education might provide a mandate and a sense of direction for Alberta universities and colleges.

"My personal view is that the need for two departments of education has come to an end," said Dinning. "I think there's far more room for continuity between the two."

"I sense from the universities, and post-secondary institutions across the province, that they are looking for more direction," Dinning added. "This notion of academic freedom—self-governing board status, keep your hands off them—that's come to an end."

Dinning said that one of the functions of the mandatory Grade XI Career and Life Management (CALM) course was to confirm the values and beliefs that students of the course have learned in the home. The minister added that although the CALM course should note the existence of other value systems, it should not try to repudiate a family's set of beliefs.

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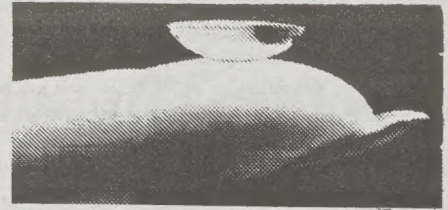
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Opinion

Managing Editor: Teresa Pires, 492-5178

Campus press perturbed

by Teresa Pires

We like the SU. They are swell. They work hard. They work hard for students. Not only that, but they give us all sorts of wonderful things here at The Gateway. They give us so much. We owe them lots. Why, if it weren't for the SU, we'd be one big blank. We love our SU. We are nothing without them. Nothing.

If some members of our campus community had their way, *The Gateway* would probably read very much like the above paragraph. What some fail to grasp, however, is that *The Gateway* is not an SU newsletter, but that one of its most important functions is acting as a watchdog for our Student's Union.

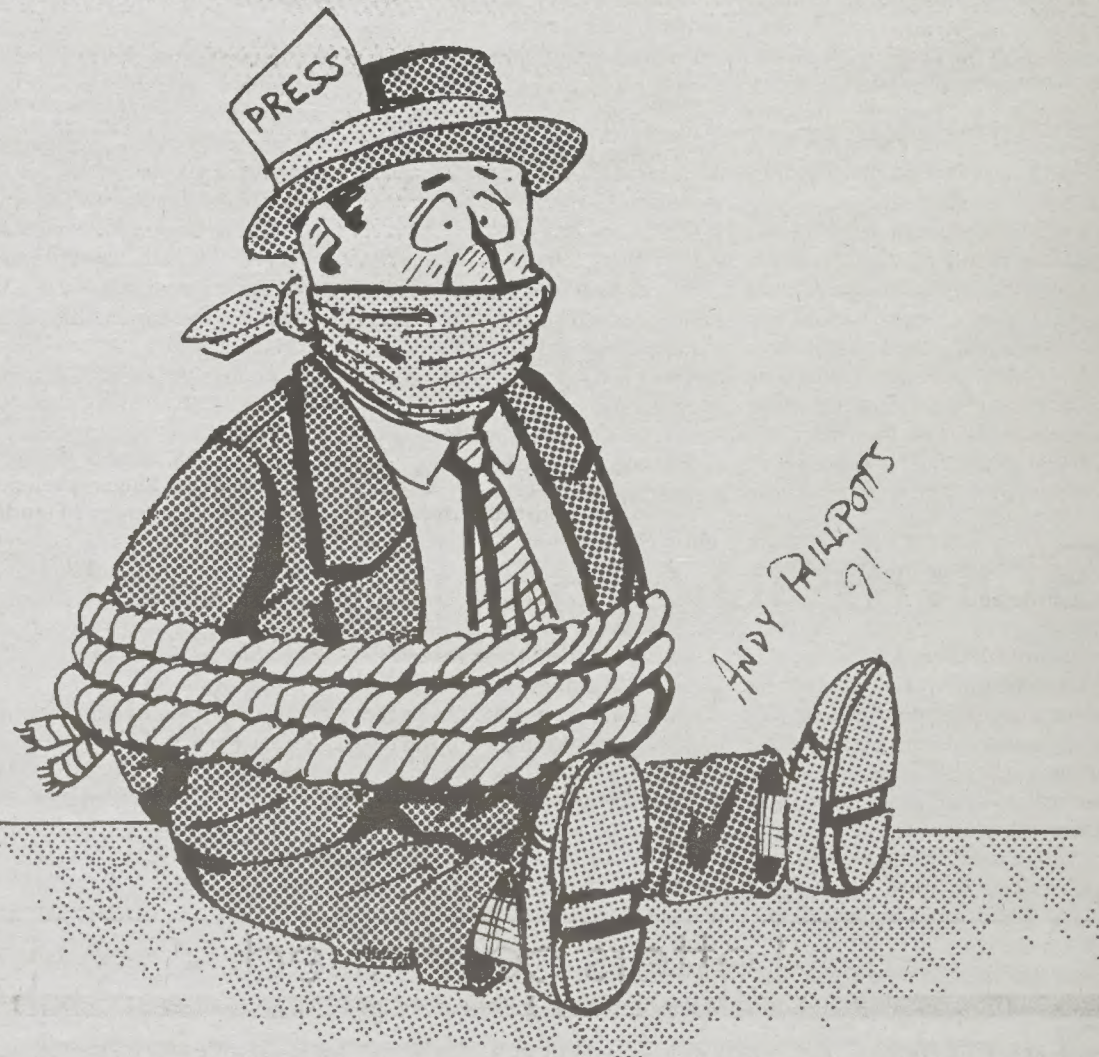
At this time of year, however, *The Gateway* faces a perennial problem with the SU: the ratification of the newspaper's editor-in-chief (EIC). *The Gateway's* EIC is elected by a committee comprised of both *Gateway* staff, editors, and SU representatives, and chaired by the vp Internal. The committee selects an EIC, but the decision has to be ratified at a SU meeting. This year, as in other years, motives of *Gateway* representatives on this committee were questioned in their selection of the EIC.

What SU councillors who question *The Gateway's* right to choose their own EIC fail to see is that a watchdog selected by those in power is not one worth having.

What is even worse is the attitude of councillors, such as Stephanie Irlbacher, who suggests in a letter to the editor that *The Gateway* concocted some insidious Machiavellian plot to place their favourite at the helm of the newspaper. Not only are *Gateway* representatives elected to the committee at an open staff meeting, but I suspect that each of these representatives would be insulted to be thought incapable of making his or her own decision. Perhaps present EIC, G. Paul Skelhorne, threatened everyone with a vicious tongue-lashing.

Irlbacher also suggests that *Gateway* editors should prostrate themselves before SU councillors, such as herself, in gratitude for the allocation of funds earlier this year. Thank you, Ms. Irlbacher, but you did not give me or any other editor a personal gift. You merely gave the students back "the hard-earned cash" you so avidly want to defend. *The Gateway* may operate as a business by selling advertising space, but we are also a service that all students have a right to on a University campus. Regardless of the merits of individual editors, a campus newspaper is indispensable to any legitimate University.

Perhaps it is finally time for the autonomy that Ms. Irlbacher suggests.



The Gateway

UNIVERSITY OF ALBERTA

Advertising 492-4241, Room 234 SUB

Main Office 492-5168, Room 282 SUB
FAX Number 492-4643

Mailing Address Room 259 Students' Union Building,
U of A, Edmonton, AB, T6G 2J7

Editor-in-Chief G. Paul Skelhorne 492-5168

Managing Editor Teresa Pires 492-5178

News Editors Lee Craig 492-1483

Gil McGowan 492-1483

Entertainment Editor Mike Evans 492-5178

Sports Editor Todd Saelhof 492-5068

Photo Editor Ron Sears 492-1482

Production Editor Winston Pei 492-3423

Circulation Manager Gabino Travassos 492-5168

Advertising Manager Tom Wright 492-4241

Contributors William Hamilton, Stephen Notley, Michael Chow, Avi Goldberg, Steven Yi, Dan Carle, Ron Sears (hey! isn't he...), Paul M. Charest, Mark Meer, Jason Kapalka, Fish Griwkowsky, Marcel Opazo, Giles Alexander Pinto, Clive Oshry, Marion Jennines, Robert Chow, Caroline Penhale, Warren Ferguson, Philip Preville, Christopher Spencer, Karen Unland, John Marcher, Monica Eggink, Andy Phillpotts, Eammon Muldowney, Brian Jorgenson, Michael Chevalier, Rick Harcourt, Winson Lai, Kevin Land, Paul Notley

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Letters

Defense of Campus Pro-Life

Males may be Pro-Life

A female friend of mine once told me I was pro-life because "you're male," insinuating that, as a male, I was ignorant of the issues of abortion. I feel she was wrong. What she failed to do was to convince me that the unborn child was not a human being. This ignorance or avoidance of the issue, whether the unborn child is human, is what distresses me most about pro-choice people.

The two articles printed on Tuesday March 26 fail, like so many other pro-choice material, to address this issue. Instead there are attacks on Michael Lambert, comparison of the ratio of females in the pro-choice club, debate on the term mother, and insinuations that the Pro-life are a bunch of "cohort" conspirators.

Please pro-choice people get to the issue. Is the unborn child a human being? If you want "free thinking" then this is the argument you must face. Convince Pro-life people no and you have won your battle—but you cannot because the facts are not on your side. Biased poles and half truths are, but not facts. If you can't find the books in

the library (remember the library only accepted three books out of 21 donated on the subject of abortion) come to the Pro-life office. Look at these books and other information as critically as you can.

I am Pro-life not because I am a male, but because I believe that every abortion kills a child.

Mark Koeppen
Arts I

the fact that she may, this potential for life is not to be denied. Surely this is reason enough to allow life to proceed and not to terminate life with an abortion.

I ask, "Who has such power? Who among you wants such a privilege?"

Tracy Reinhart
Psychology IV

Abortion denies potential for life

Imagine being granted the power to decide whether a child is worthy of life or if life is worthy of a child. After attending a debate on the abortion issue, I was asked if I give up the right to choose. I hesitated in answering because I had never thought of choosing abortion as a right. I don't think it would be a gracious gift to receive that right.

A right is defined as a power or a privilege. Is abortion a privilege? No human being can predict the effect that a child will have on his or her mother and father, her friends, society, or how the parents or society will affect a child. A child born into poverty may come to lead a profitable life; he may not. A disabled child may lead an effective, healthy life; she may not. But just through

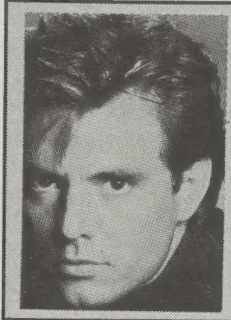
Morgentaler not saving anyone

So Morgentaler thinks that he will help Alberta women by providing "safe" abortions. I would like to know what is considered safe. Complaints and evidence of his shoddy medical practices and unsanitary facilities have been brought to the attention of the disciplinary committees of the College of Physicians and Surgeons in every province where he operates. Unhappiness follows this man wherever he goes! Making an abortion legal has not made it safe.

No other medical procedure is performed without a battery of tests,

see MORGENTALER—p.7

BoG chair should resign



Gil McGowan

"We're sorry. We really won't do it again. We won't increase tuition fees for students."

That's the kind of declaration that all students in Alberta would like to hear from Don Getty and John Gogo. Unfortunately, we may have a long wait.

Part of the problem is that no influential members of the campus community have stepped forward to challenge the government's plan to increase tuition fees. In fact, over the past year it has become evident that both president Paul Davenport and the U of A's Board of Governors care little about the rising cost of education.

This lack of concern was demonstrated last week, when Stan Milner, the chairman of the Board of Governors, addressed a meeting of the General Faculties Council. According to Milner, students in Alberta can no longer expect the provincial government to fund

education at boom time levels. As a result, they should start paying tuition fees that come closer to the national average.

When asked if such increases would negatively affect the accessibility of universities in Alberta, Milner said that he has "never seen any studies that show that." Besides, he said, students shouldn't worry about higher fees because "they'll earn it all back after graduation." After hearing these comments there can be no doubt that Milner has abandoned the students who he supposedly represents in order to support the government that appointed him.

If he had ever cared to do some research, Milner would have discovered that the Canadian Federation of Students (CFS), the Canadian Association of University Teachers (CAUT) and the Association of Quebec University Rectors have all prepared studies showing that high tuition fees have elitist implications. According to these reports, high tuition fees act as a severe psychological barrier to students from low-income families, even when loan money is available. As Ken Ross, the new president of the Graduate Students' Association (GSA) pointed out: "The prospect of being \$30,000 in debt after graduation is very daunting. I'm sure many potential students have been discouraged."

Here in Alberta, dramatic increases in tuition coupled with ever-shrinking student loans have been particularly harmful to accessibility. The seriousness of the problem can be seen when the amount of student aid available is compared with the amount that tuition has increased over the last several years. At the U of A, for example, tuition fees have gone up about 80 per cent since 1982 but the amount of aid money available to students has actually declined by 20 per cent.

Given the reality of the situation — and recognizing that the Board of Governors has done little to protest either increasing tuition fees or declining student loans — the only conclusion that can be drawn from Milner's statements is that he supports a move towards elitist universities.

If this is indeed his preference, he should no longer pretend to represent the interests of students at the U of A. He should admit that he is merely a mouthpiece for a government that doesn't recognize the importance of university education and resign from his position as chairman of the Board. He should step aside in favour of somebody who will really act as an advocate of the students — somebody who will challenge the elitist vision that is being put forward by the provincial government.

Letters continued

from Morgentaler—p.6

and a thorough investigation of previous medical history. Any medical procedure performed and/or attended by non-medical personnel would be considered ludicrous and people doing this would be liable for prosecution. Yet this is exactly what goes on in Morgentaler's "clinics".

No preoperative or postoperative examinations are performed. Statistics of complications are often unreliable since clinic records are often falsified, if they are kept at all. Records would, at the least, be very low numbers. Complications resulting in sterility, future tubal pregnancy (caused by scar tissue),

or death from hemorrhage (from a perforated uterus) and not necessarily recorded as resulting from abortion.

It also goes without saying, that post-abortive women are not likely to return to the place where they were aborted when they have complications. There are always complications resulting from this unnatural and illogical practice. Abortion always results in at least one death, that of the preborn child.

Morgentaler is not saving anyone, nor does he love women as he claims. He does not offer women all the information they need to know to make a proper decision. He does not offer them help when faced with an unexpected preg-

nancy, in facing their boyfriends, husbands, or families. He does not offer help with adoption alternatives, or help in finding shelter, support and counseling for the duration of their pregnancies. He does not tell women that the most unselfish thing they can do for themselves and the child they carry, is to give that child life.

The saddest thing of all, is that this child, fully human, is not given even the basic respect and consideration of personhood. The last thing Albertans need is another person coming to exploit our women and children.

Sally Klontz
Education II

Library louts locus of doom

On Saturday afternoon of this Easter weekend, I stood near the end of a queue in Rutherford Library about ten minutes before closing time. For at least a half hour before the circulation desk closed, a line had stretched back to the north wall. Only three patrons stood behind me now as the library attendant walked toward us. Pointing to the woman in front of me, he announced, "The Circulation Desk is closing in six minutes. After this lady, we won't be clearing any more books, but we will put your books on the side and you can check them out in the morning."

Astonished at his pettiness and lack of consideration, I encouraged two friends standing behind me to remain in line so that we might reason with the staff. Seeing that we refused to leave, three clerks glared at us and one of them reiterated the message of the first. As we filled out slips of paper to reserve our selections, a girl walked

up to the desk, pleaded special circumstances, and was served.

Although I find this brand of officious indifference both repugnant and alarming, it is merely symptomatic of a greater problem. It shows me how each nerve in the University system suffers at the shears of a visionless Administration. For example, library attendants find it difficult to cope with reduced staffing, compressed hours, and increased responsibilities which ensue from severed funding. Consequently, they have no capacity for generosity nor any impulse to serve, since they themselves are being starved.

When I do not have access to the information I need to work, I am being told that knowledge is unimportant, and my own thought insignificant. When I am refused books on account of a bureaucratic technicality, the Library has become just another truckstop, where the coffee is oily, the waitress surly,

and the potatoes come in flakes. And even if truckstops are a tribute to the service industry in this province, the University Library is not a business serving vagrants in big Chevs.

I emigrated to Alberta four years ago to study in a place where I could find the books I needed, in a country where education was respected. I left a country whose government broke the back of its only post-secondary institution to keep the people uneducated. And I have come to a place where consumerism and political naivete ravage precious resources of knowledge. As if we will be able to recycle them one day, when we need them, when we've run out of ideas, and the wisdom to manage our green. But maybe I'm just another Third World Idiot.

J. E. Sweeting
Philosophy & Comparative
Literature

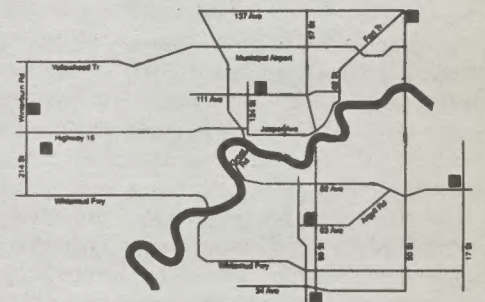
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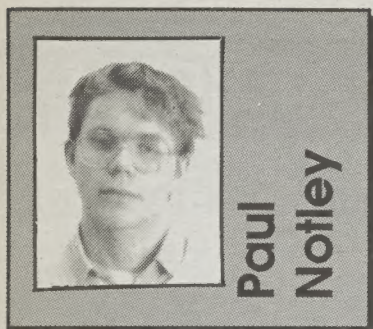
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Paul Notley

The Diary

In 1939 the family of Aryeh Neier left Europe and went to America. Had they failed, the Nazis would have murdered them all. Thirty-eight Neier, as one of the leaders of the American Civil Liberties Union, defended the right of Nazis to march in the Chicago suburb of Skokie. I've always admired this act of intellectual principle, and the way that American left-wing journals like *The Progressive* and *The Nation* defended this principle, with Philip Green arguing the Nazis had a right to free speech even though their ideas are totally worthless.

This little sidelight brings us to Clay Macleod's piece on pornography and feminism last week. The argument can be summarized as a) it is good for hate literature to be banned in our society; b) pornography is a form of hate literature against women; c) It should be banned, QED. But since libertarians should not believe in the first principle, the syllogism collapses. (Not that the rest of the argument was very good anyway.)

Another sidelight on pornography was *Alberta Report* saying last week that the showing of a series of naughty pictures of Biblical figures at the U of C was "persecution" of the Christian religion. Much like, I suppose, having French on the back of cereal boxes and having to count by tens was "persecution" of the

west. Last year, ultraconservative antifeminist fundamentalists who supported the repressive dictatorships around the world said that *The Handmaid's Tale*, which shows ultraconservative antifeminist fundamentalists supporting dictatorships in the United States, was an act of "persecution."

If you have been reading *The New Republic*, *Time*, *Newsweek*, and a host of other American journals you will have heard the rage over "multiculturalism" in universities trying to expand the literary canon to include the Third World as well as European literature. The media has pounced on idiots like those who think Alice Walker is in the same league, or even better, than Shakespeare; and those who dismiss much of the literary canon as being written by "dead white males."

But the depressing thing about the situation in Canada is not only do we not get a multicultural education, we don't even get a bi-cultural education. It is embarrassing to live in a country where a quarter of the population is French but if you mention Racine or Moliere you get blank stares from otherwise well-educated people. There is no requirement for Arts students to take a general course in French literature, like English 200. Indeed, as part of its contribution to national unity, the University of Alberta cut back requirements for French in the 1970's.

Letters continued

Gateway column flotsam Comic strip clever

"How peculiar" I thought, the first time I saw the comic strip "These Things Happen." But then I saw the underlying concept and realized what a clever idea it was. After that my enjoyment grew and grew and grew. In fact it grew so much that I thought I was having a dream, and that I was an extra in a McCauley Caulkin flick. Anyway, although the comic strip is sometimes disturbing and always enigmatic, hats off to its creator, and keep up the good work.

Crispin Hardy
Arts IV

Reviewer redeemed

Like Rebecca Yawnghue and Susan Anderson (Letter March 26), I am also a dedicated folkie and was just as irritated to discover the misspelling of "Keelaghan" in the review of James Keelaghan's concert, especially because I wrote it.

I was also irritated to note that Yawnghue and Anderson's letter was not apprehended with any disclaimer by the editor who was responsible for the original mistake. Even though I had brought the mistake to his attention, the letter was printed as it was and, in case anybody had missed it the first time, I was once again made out to be illiterate.

Editors may be forgiven for the

occasional typo, especially when transcribing hand written copies. However, this error, and the fact that it was perpetuated, was difficult to "let slide."

Maija Graham
Pharmacy III

Editor's Note: James Keelaghan and Maija, in particular, deserve an apology in this case. Because of the division of labour at The Gateway some issues of interest to specific editors escape their attention until publication. There should have been an editor's note attached to the letter mentioned above indicating that the mistake was entirely the fault of the editor and not the writer.

Education quotas unfair

Though I am not attending the U of A next fall, I decided to look through the new calendar, with its shiny, new and ever-so-hip white cover. When I looked under education, I was amazed to discover that education students face third-year quotas.

What is this world coming to when you can't complete your degree after putting two years of your

life into it. What a waste. Where and what are you supposed to do?! Why not impose quotas in first year, or require students to go into a qualifying year.

It's time to stop scaring students. Let them believe their education is possible, not the impossible dream.

Kisa Mortenson
Arts IV



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Letters continued

Gulf debate not dead

Israeli role questioned

On February 14, 91, Mr. Salman and I responded to a letter that started out as a criticism of the U of A Anti-War Coalition, but which rapidly degraded into a soapbox for pro-Israeli rhetoric. I was able to conclude from the response of Mark Shekter, however, that he was grasping at proverbial straws.

The first straw was Mr. Shekter's selective view of the past. True, Egyptian president Nasser had requested the removal of UN Emergency Forces from the Sinai peninsula; but that was within his rights to do so as the host country. If Israel had wanted, it could have appealed this action by requesting a debate on the matter in the Security Council. More significantly, if Israel had truly felt endangered by the Egyptian action, why did it flatly refuse the UN Secretary General's appeal to relocate the UNEF to its side of the border?

Regarding the subsequent closure of the Straits of Tiran to Israeli shipping, Mr. Shekter would do well to recall that this waterway was closed since the inception of the Jewish state. It was only opened after Israel's ("defensive?") attack on Egypt in 1956; it was this war that resulted in the establishment of the UNEF in the region. The Straits' closure was tantamount to an act of war, according to Israeli prime minister Eshkol.

The second straw is the question of linkage. No one should be deluded into believing that Iraq invaded Kuwait for the Palestinians; yet, linkage exists nonetheless. In fact, it was the U.S. that established the linkage; Iraq merely vocalized it. How? Simply, the Americans' vehement strive for justice, equity, and unconditional compliance

with UN resolutions caused many nations to question why these principles had not been likewise applied to other violators of international law.

The last straw (no pun intended) was the author's difficulty in grasping the possibility that the Iraqi missile attacks were a form of reprisal for Israel's previous attack in 1981. "...Since when has bombing one nuclear facility become synonymous with invasion?" asked Mr. Shekter. Since such actions require violating the target nation's territorial airspace is the simple answer. Although not daring to deny the illegality of the Israeli action, Mr. Shekter acknowledged that he was "glad Israel broke the law...."; I respect the author's position and hope that he would likewise understand that I for one would've been ecstatic had Israel's nuclear capability been destroyed.

Why, if Iraq was indeed retaliating, did it wait ten years before acting was perhaps Mr. Shekter's most ludicrous query. Israel has made no secret its intention to retaliate for the Scud attacks—at a time and place of its choosing. Throughout the past media hysteria, and even today, nobody placed any time constraints on the Jewish state by saying "no! You may only retaliate within two years or forever hold your peace."

Regrettably, in all wars, weapons are aimed at populated centers; such is the real and ugly world of war, Mr. Shekter, where civilians do get killed—unintentionally and intentionally! Israel is certainly no stranger to applying these unwritten "rules" in her many adventures; the author would do well to recall the invasion and demolition of Samu, the indiscriminant bombing of Beirut, and the Sabra & Shatilla massacres. And, rather than be



Warren Ferguson

The standards at the University of Alberta have reached an all time low, prompting students to ask themselves what kind of education they are getting for their hard-earned tuition dollar.

Knowing the importance of a good education, concerned students are looking for the answer to this question. Many have found fault in the policies of the government and the university administration. They feel that the laissez-faire attitude of our government has led to the widespread deterioration of our institution. The University is no longer receiving the support once did, and so desperately needs. Nor have the priorities of the university administration fostered a universal education. Fiscal priorities have replaced those of basic education—reading, writing and arithmetic. These were an

subjected to the same old broken record of "security", let me cite the recent letter bomb sent by the Kach Party (the Israeli equivalent of the KKK) to a PNC office in distant Tunis.

Now, Mr. Shekter should come to realize that I am able to, and enjoy, discussing such political history endlessly; but, *The Gateway* does have other items to report. So, with the Gulf War having ended, we should look to the future and to the possible peace that might soon be won.

A. Hussein
Medicine II

No mercy in Gulf war

The first casualty of war is nei-

Education deteriorating

essential part of the curriculum in other times, but have commenced a rapid spiral dive at our school.

We are now faced with overcrowding in our classes and the ever-present dilemma of course cancellations. A battery of multiple-choice examinations are also being liberally hurled at students, rather than the more challenging essay type. This is quite alarming since writing is an essential component of the learning process. Students are expected to read and analyze volumes of literature and to form intelligent opinions. This not only creates a well-rounded individual, but has a practical purpose. Employers seek candidates with broad knowledge to tackle the problems of their particular occupation. The employer does not have the time or money to retrain, and thus the candidate loses out if he cannot adapt.

Keeping this in mind, what happens when university students have never written an essay since the required first year English course? What happens when stu-

dents have not read sufficiently to form reasoned opinions? Unfortunately, a certain stream within the university is undergoing their education in such a manner. One student, for example, has not written a single paper in his last thirteen courses! Furthermore, he has sought out those summer courses which do not require essay writing. This means that he will complete at least three-quarters of his degree without ever writing an essay.

How can this be?! I marvel at how our government and university administration could allow a student to evade all attempts to challenge his faculties of reason and logic. Some students have argued that this policy is a simple matter of dollars and cents. John Gogo has declared that our lobbying attempts are in vain and will not change the fiscal policy of the provincial government. Further, we are told by the university administration that there is not enough money to fund the level of education we deserve.

ther truth nor peace, since both are relative terms, but humanity itself. Truth is something held self-evident, and peace is merely the absence of war. We can attach any meaning we want to these. To kill a hundred thousand people while suffering about one hundred casualties (a ratio of 1000 to 1!), on the other hand, and to bomb another country back into the middle ages, all in the name of some abstract principles, or, worse yet, the pursuit of cheap oil, is absolutely inhuman. Just what the hell is the rule of law, anyway?

Human law is something imposed by those who would do so on those who would have it done to them. And if we talk about God's law, rare indeed is the religion that would show no mercy—

unless it's American. The Gulf War showed no mercy; and if mercy is the sublimest notion we yet have, anyone who supported this war and still does is not human. Enough relativistic arguments!

Alex Shetsen
Science IV

Why are protests silent?

Up until a few weeks ago we heard a great deal about the war in the Middle East. Many people of high mind and high profile conducted teach-ins and rallies and lectures condemning the war. These activities stopped a few days ago. But the war went on, didn't it? In fact, hasn't Saddam been using sophisticated, even chemical, weapons to destroy some thousands of Iraqis. Can you tell me why the protests are now silent?

Max Mote
Political Science

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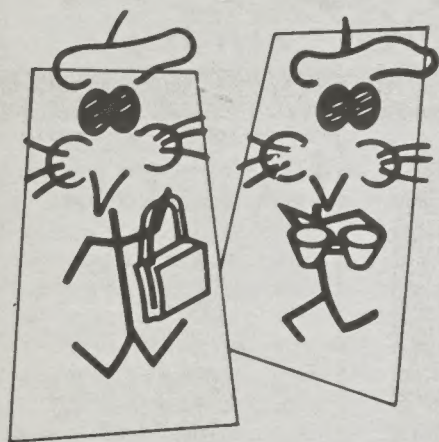
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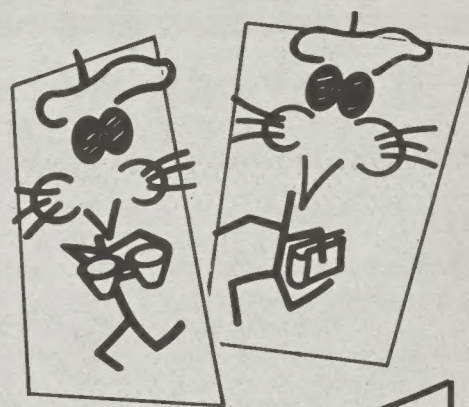
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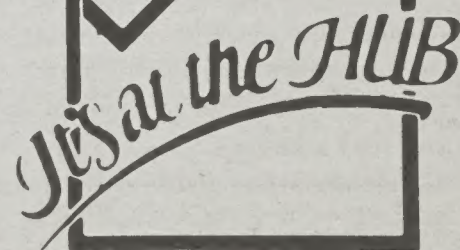
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Entertainment

Entertainment Editor: Mike Evans, 492-5178



Ron Sears

"Dunno, when I was a kid my mother never let me eat under the dining room table. Still, it's kinda keen."

The Dining Room
by A. R. Gurney
Meyer Horowitz Theatre
through April 6

by Gateway staff writers

When a baseball player steps up to the plate and hits three home runs on three pitches in a pressure situation, he becomes a legend.

The current BFA Acting class perhaps didn't hit every ball out of the park, but they've put the ole horsehide over the wall in each of their three shows this season.

Their latest show, A. R. Gurney's *The Dining Room*, examines the family dynamic as it is manifest sharing meaningful food. The play is a collection of vignettes in which different family groupings, husbands and wives, fathers and children, faithless spouses

and their lovers, confront a WASPish tendency to repress emotions and bring them out in the open. The dining room, perhaps the only ritual space left to Western culture, becomes itself a kind of character—it is certainly a crucible for experiments in human behaviour.

As has been usual for this season at Studio Theatre, the 1991 BFAs bring a fine cast to the boards for this show. One of the joys of this show is watching the clear commitment of every actor to a number of different roles. Each actor has to play several characters, changing from elderly adults to children and in between.

This is a class that has made good on the enormous promise it presented in the fall; they have fashioned a real ensemble, one which supports all its members and the action on the stage without concern for indi-

vidual egos.

It is almost silly to single out individual performances but Keith Jones and Colleen Tillotson deserve especial praise for their work.

Tribute must be paid to director James De Felice who has confidently molded his cast into a genuine show.

MFA Design candidate Carrie Hamilton's lighting, stage and costume designs serve the play without becoming obtrusive or a hindrance to the performers. Though this may sound reserved, it is genuinely high praise.

This is not an action-packed show—it's a little more introspective than a swashbuckler—but it is about real people trying to come to terms with real life. Anybody who has been a family member probably has something to appreciate from the audience.

Phoenix folks throw fine party

by Gabino Vidal Travassos

This is a short piece describing the press conference that I went to Wednesday for Phoenix's upcoming fall season. Really, just because I don't mention the Phoenix at all, doesn't mean I haven't done my job.

I was on the rollercoaster screaming my head off when I realized that even though I had never been to a press conference I couldn't imagine that this was typical of press packages. I was sheetwhite, and a man with a beard and a ponytail was yelling next to me and we both thought that maybe we should have just settled for a phone interview.

The deal was, oddly, that we would have to ride five rides at WEM, and then we would be given, no, not the title of one of the plays, but just a clue which we had to abuse our minds with. Like: "Our first play is also a Mindbender: its topic is love and revenge—two of our favourites. It is also as dangerous a trip as the Mindbender." Arghhh. They pry me out of my seat and hand me a slip of paper and like I want to guess what the hell is going on. Ble#/h. Insane.

The first ride was the train, and it was as stupid as you can possibly imagine—thirty adults in fine attire cramped on a toy train waving and screaming in the tunnel, all with fluorescent orange patches stapled to their

chests and mooing like asylum playmates. Wicked. Then we were handed another clue which was so difficult I could only look at it dazedly.

After the Mindbender and Drop of Doom (have you ever seen CBC's Colin McLean plummet 13 stories in four seconds) we did the Carousel, the thing with the horses, and it was surrealville, all the Phoenix nuts and Media mongrels going up and down and women riding side-saddle in skirts and the Phoenix goofs stunting and little kids gathering around and wondering just what is going on. Crazy.

Another clue afterwards: "Like the bumper cars, the author of our fourth production is known for her hard-hitting, visceral power. Her latest script is no exception." Huh. I was ready for the bumper cars when I mounted them with the guy from the Examiner. I wanted to pin Jim Guedo in a corner and bash his car repeatedly, and hey, there's Liz Nichols, wham, and wouldn't it be cool for plebes like me and this Examiner guy to paste Colin McLean a good one. Whiplash. Oooh hurt me.

Well, I never did get to apologize to Maralyn Ryan for mutilating her in my interview with her and the Nowhere Blossoms last semester. But, she did manage to blindside me and Colin somethingorother

(from the Examiner) and she tore away. As for the man with the pony tail who rode the Mindbender with me and listened to me scream and weep, he was Nick Lees, and he was a madman tearing up the slick bumpercar surface. Frightened me. So, there is the scene, Edmonton's most respected and influential journalists and artists bashing each other like kids. Fools. Loved it.

Please Phoenix, do it again. I had the most fun, I had the most pleasure, as usual, you have wrecked me for the rest of my life. When I saw *Road* I could never see another play without sneering at it. Now I can never go to another press conference without getting restless, without wondering "where's the rides?"

Oh, as for the upcoming season: *Les Liaisons Dangereuses* (answer to the Mindbender clue) by Christopher Hampton is October. *Reckless* by Craig Lucas is December. *Square One* by Steve Tesich is February. *Lion in the Streets* by Judith Thompson (answer to the bumper car clue) is April. And *The Secret Rapture* by David Hare is May/June. Respectively, these are obvious, twisted Christmas, future totalitarian satire, urban pain, and social commentary. None of the cast has been picked yet, and they are all in the Kaasa (boo). None of the plays are to be presented in Fantasyland, and I am sad.

Happened thang Sick, warped and twisted

by Mark Mirror

GWAR. Not so much a band as an elemental force - a power from beyond space and time. Led by Lord Oderus Urungus, GWAR is: Bolsak (the Jaws of Death), Beefcake the Mighty, Flattus Maximus, Jismak (the Gusher), GWARwoman, and the Sexecutioner. As the show started, GWAR's manager, Sleazy P. Martino asked the musical question: "What do we do to a bunch of censorship fucks who want to ruin it for all of us?" To which the crowd responded: "KILL THEM!" Hear, hear.

The show, of course, was awe-inspiring. Blood, numerous other bodily fluids, and various internal organs rained down on the crowd. What with the slam-dancing and everyone drenched in blood, it looked like one big happy Satanic death orgy.

After the show, my assistant Gabino and I had the opportunity to talk face to face with Oderus himself. Gone was the demonic headdress and spiked armor, but in his eyes burned an inhuman fire—we knew we were in the presence of greatness.

Notable in his absence was band member Techno-Destructo. Asked why GWAR's resident cyborg wasn't along for the ride, Lord Oderus responded: "Techno-Destructo's dead. We destroyed him on the last tour. In fact, the last time I saw him, I was anally violating him with a dead dog."

Oderus denied reports that GWAR has been travelling in a beat-up old piece of shit schoolbus. "We travel in the GWAR batship helicopter, human. That stinking bus is for the slaves. We occasionally fly over and defecate on them."

We were interested to learn that Oderus often employs various aliases and disguises to pass amongst humanity undetected. "I've been posing as dead celebrities, appearing on game shows, and collecting prizes that aren't mine," the Antarctic vocalist explained. "My favorite disguise is the rotting corpse of Burl Ives."

We asked Oderus if he and GWAR had any advice for mankind: "Well, the world's about to end, so you can stop doing a lot of things. You can stop using rubbers, you can start eating fatty foods—in fact, you might as well just go out in the street and start killing people. Of course, that isn't particularly imaginative."

In closing, we asked Oderus if he wanted our readers to know anything special about GWAR. His answer was short and to the point: "We're worth skullfucking."

This weekend, find out for yourself what to do—but have fun, fun, fun. Remember, 3 weeks to exams.

EMPLOYMENT OPPORTUNITY

Students' Orientation Services

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responsibilities include:

- general program administration and development
- office management
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- recruitment, supervision, and training of three staff and two volunteer leaderbases
- liaison with Students' Union offices and University Administration

Students' Orientation Services(SORSE) is a large student volunteer-based orientation programme. The advertised positions demand interested, enthusiastic, and dedicated individuals with flexible schedules. Experience with orientation is a definite asset, but not essential.

The term of office for this position is one year. The position is full-time. Renumeration is currently \$1100/month(under review).

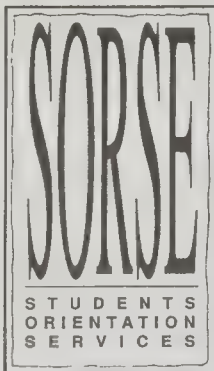
The successful candidate must be registered in the equivalent of at least one and at most three full year courses for credit during the Winter Session during term of office, and must be a full Students' Union member.

Further information may be obtained from the SORSE office.

A letter of application and a detailed resume should be submitted in a sealed envelope to:

CHAIRPERSON
SORSE Selection Committee
Room 238B
Students' Union Building
Phone: 492-5319

DEADLINE FOR APPLICATION: April 5, 1991



Bye unrequited love



Terry Williams

Kelly "Stayin' Alive" Simpson mourns the temporary passing of The Loved One: is a resurrection possible? They already own a hearse.

Jongleur
The Loved One
Forbidden Dimension
Eastwood Community Hall
Friday, March 29

by Terry Williams

While the folks at the Bronx were probably still cleaning up blood from the Gwar concert, Eastwood Hall hosted a triple billing. Local bands, Jongleur and The Loved One, and Calgary's Forbidden Dimension rocked everyone present at this all ages show.

Jongleur opened up, introducing themselves as Edmonton's worst band. Without slinging names, I might suggest that there may be a band or two around that would occupy this slot before Jongleur would. They were able to keep interest up, however, with a bass playing neanderthal, utilizing a violin bow, and songs advocating the love for beer, and the pleasures of being a pig.

The party continued with The Loved One, which was playing its last gig, at least for a while. According to singer Kelly Simpson,

the band is "entering a hiatus" because bassist Cam Boddy is relocating to Vancouver, where he will be shopping the band's demo around, in hopes of label interest. If all goes well, the band may relocate there. We can only wish them the best; this band's well written, well performed brand of music deserves a label. Everyone deserves to hear and see more of this band. Their set proved truly kickass, replete with a background Dr. Seuss movie and other familiar props. All the favourites were played, including "God is a Word" and "Jesus Christ Superstar". A three song encore consisted of old Misfits and NoMeansNo favourites. Fare thee well, Loved One.

Forbidden Dimension kept things going, with their three piece attack on the ears. Heavier than the other two bands, they proved more oriented toward the metal crowd, though retaining that original sounding edge to their tunes, reminding one of the boundless alternative rock sound which is obviously and righteously still alive and kicking.



Clive Oshry

Australian success story INXS reduced a sell-out crowd to a throbbing mass of hysterical rock'n'roll monsters only last Monday. M-m-Michael!

GWAR gore extravaganza grabs gonads

GWAR
The Bronx
Wednesday, March 27

by Mark Mirror, Gabino Travasshole,
 Fish Grok

Editor's note: The contents of this review are, well, "beyond the pale." It is entirely possible that if you are the least bit squeamish you may not be able to read this review and maintain your sense of equilibrium. Tipper Gore definitely would approve neither of this band nor this review.



GWARwoman too much for Mom.

The Gateway sent a contingent of five to the GWAR show at the Bronx last week. Mark Mirror was our official GWARtranslator, Gabino Travasshole was the voice of wad, Jason Kapalakamalaka was unfortunately slain (and will be sorely missed), Atom Thrasher was the lurker above, and Fish Grok filmed the whole thing on his little polaroid. This is an excerpt from Fish's diary:

"I think, as I drift, that this was GWARnight. It was the most bitchen metal death concert EVER!!!! Fuck, was it cool (x1000). The lead singer was a monster with a huge cock and his band were all in armor. GWARwoman and slaves and tons of laugh-inducing blood soaking everything in the Bronx just ruled!!! GWARwoman spread her legs and fired blood and there was violence, racism, sexism, elitism, homophobia, blasphemy, anarchy, and more decapitations that I had ever seen live. Gawd! Just Pagan, man!"

Unfortunately, the reviewers were divided in their opinion:

Mark: Sexcellent!

Gabino: That's fucking sick! You're wrong. That was the most offensive show I have ever seen.

Slaves: Blood! There was tons of blood and I got it all over me when Oderus squeezed his sacred penis and pulled his brains out and threw them into the crowd.

Jason: I am dead.

Mark: What more can I add?

Gabino: Well, we could talk about the sodomy of a black man on the stage and the, what was it, rape of a nun?

Slaves: Yeah.

Mark: No, no, no. It was the rape of a priest, 'Bino. They sodomized him with a crucifix, don't you remember? Or were you too drunk?

Jason: ...

Atom: I saw the whole thing.

Fish: All I can say is that if you missed this concert then you missed my interpretation of heaven. My hair is pink. Fake blood tastes like the real thing....

Mark: Er...OK. Anyway, I thought it was thrashin'.

Slaves: Yeah, blood!

Gabino: Did you notice, when you were in the pit and there was a moving wall of screaming slaves covered in blood and semen and raw meat that some of those children were under age, exposed to the violence of a show that slayed women, killed babies and mutilated the breasts of Captain America (a real hero if there ever was one)?

Mark: Christ. Well, if they weren't underage, they wouldn't have been children, would they?

Slaves: And Oderus had a wooden mallet that bled when he hit people with it. Hit me. Bleed.

Mark: Seriously, though, Gabino, about this Captain America thing, I wouldn't mind mutilating the bastard myself.

Gabino: And his mother?

Mark: Well...

Slaves: Real blood.

Fish: Fuck.

Atom: I saw it all.

Gabino: Did you notice the wheelchair that Captain America's grandmother (Grambo) was riding was real, and when they chained her to the toilet and raped her, did you notice Oderus's swelling might was real?

Atom: I saw it all.

Mark: Blow me.

Fish: They didn't chain her to the toilet. That didn't happen. They just put an axe through her head.

Mark: It was self-defence. She had a gun.

Gabino: And kids saw it and went home to their parents covered in blood and Oderus's brains.

Mark: So, what's your point?

Gabino: I don't think people should be allowed to see filth like that. It was obscene. It terrified me. Now whenever I cut myself shaving, I get really sick.

Mark: So who the hell was it licking blood up off the stage and sucking on

GWARwoman's toes, Gabino? He looked an awful lot like you.

Slaves: Mmmm...

Jason: ...

Atom: I saw it all.

Gabino: That didn't happen. I fell, and GWARwoman kicked me in the head and shoved Oderus's spleen in my bum. I felt personally violated.

Slaves: Mmmm...

Atom: I saw it all.

Mark: That doesn't explain the fancy tongue-work, Gabino.

Gabino: All the same, when they dismembered Captain America (who is just standing up for our moral rights) the crowd

CHEERED, they were like lunatics. I felt unsafe.

Mark: It's all a matter of freedom of sexpression.

Fish: It was crazy in the pit, man, all that thrashing around and covered in blood and then Oderus would slay someone else and blood would rain like water. I was wet all over.

Mark: I enjoyed myself very much.

Gabino: Heathen.

Mark: And proud of it

Jason: I am dead.

Gabino: Animal.

Mark: Most sexciting.

All photos by Fish Grok.



This is a game called find the faces: How many *real* people are bloodied?

Entertainment continued p. 16

DEWEY'S • BAR
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Goju Kai

KARATE DO GOJU KAI CAMPUS CLUB
Excerpts from an interview with the President of the Campus Club

"I didn't realize what I was doing—what I was getting into. My into of Karate were formed by movies, stories, books. But what I found was different, not a disappointment. The greatest shock was that it was work. Classes began with a lot of basic training. The first day was uncomfortable because it was so odd. I couldn't imagine that the people around me were taking the bowing seriously. And I remember thinking that while I'd really enjoyed that first class, it was hard explaining to my brother that it was hard work, tedious, not a glorious, magical experience—the earth didn't move."

"Your goals change, your ideas of success change. I've realized that you never finish, there is no end, it is just continual striving. And it is exciting."

If you are interested in the martial arts and want to experience it personally, you can phone us at 439-4745 (Cheryl) or 436-1825 (John).



With nine different martial arts clubs, the U of A is a v interested in studying such a discipline. The following them. Overwhelming choice? Consider this quote b what club to try:

"One of the Masters explained, 'The goal of martial art is perfection of human character, and many paths lead to the same goal. Because we have found the path which suits us does not mean the other paths are wrong',"

Judo

JUDO - "The Gentle Way"
Bob Tinkess, Ikkyu

Judo, which translates as "the gentle way", was founded in 1882 in Japan by Professor Jigaro Kano. Professor Kano, an instructor in the Martial Art of Jujitsu, removed what he believed to be all the violent elements of that Art in order to form the basis of Judo, a sport whose basic principles and application has changed little since that time.

There are two basic elements involved in Judo: throws, and ground techniques. Throwing techniques (tachi - waza) are perhaps the most popular aspect of Judo, and during the course of a Judo career the judoka can expect to learn 40 basic throws. Well before learning these throws, however, the beginner will receive careful and extensive training in order to learn how to execute a proper breakfall and indeed how to throw someone without causing either person pain and anguish'

Ground work, or ne-waza, is similar to wrestling and teaches the judoka how to immobilize their opponent by pinning their back to the ground. In competition, a Judoka can win a match by either-completing a good throw or by controlling the match by way of a hold down. In the case of ground work, there are ten basic techniques as well as several

choke and arm bar techniques that can be used to force the opponent to lose through submission.

Today Judo is enjoying a great deal of popularity among men and women of all ages. Judo has been an Olympic sport since 1964, and in 1992 Judo will be extending a long overdue welcome to the first female competitors. If you have any questions at all about Judo please stop by the dojo in room w-7 at the Van Vliet Centre on Monday, Tuesday or Thursday evenings.



Tae Kwon Do

UNIVERSITY OF ALBERTA
TAE KWON DO CLUB

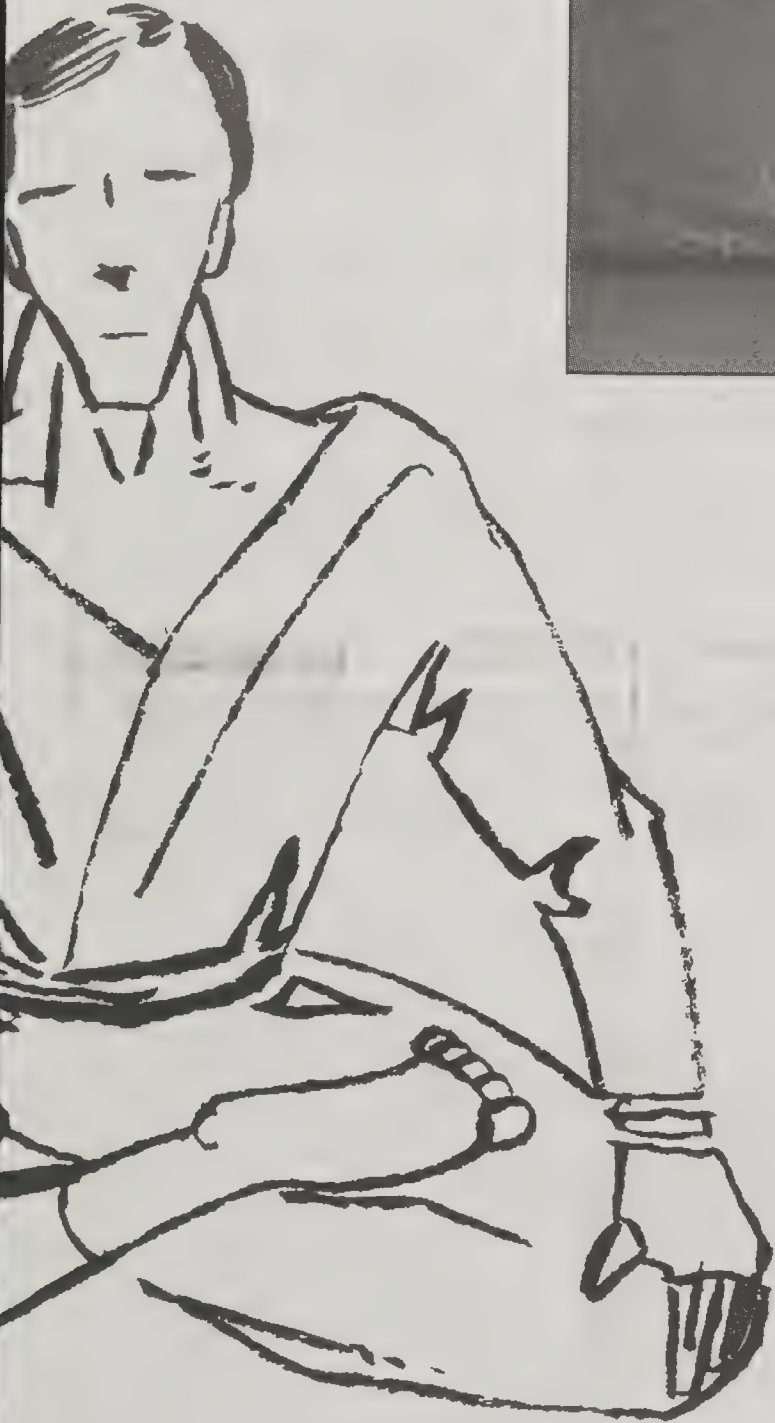
Tae Kwon Do is a martial art originating from the country of Korea. Tae Kwon Do means literally "The art of kicking and punching". This system of self defense is an unarmed technique which emphasizes the use of the legs since the legs are more powerful than the arms. It incorporates the use of both the hands and feet as a total self defense system. Tae Kwon Do originated to defend against the frequent attacks from neighbouring countries and its origins date back to 2500 B.C.. The modern day Tae Kwon Do has more of an emphasis as a sport and is currently a demonstration sport in the Olympics.

Since the use of the complete body is used, an overall physical workout is achieved. A proper warm-up period involving the stretching of muscles is performed before every class. The classes use traditional basic movements that work the muscular and cardiovascular systems and are a part of all the classes. The classes are intended for those students that are beginning in the martial arts yet all University of Alberta students and staff are welcome regardless of age and physical ability. The class times are listed as follows:

Mon 6:30 - 9:00 (SUB Basement)
Wed 7:30 - 10:00 (E-19, Van Vliet Center)
Fri 6:30 - 9:00 (SUB Basement)
For more information phone 433-2224.

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Wing Chun

WING CHUN

What is Wing Chun?

The University of Alberta Kung Fu Club teaches the art of Wing Chun. This is a scientific fighting style which stresses the redirection of an opponent's force as well as evasion by the use of footwork. Wing Chun relies more on technique and skill rather than brute force thereby allowing a smaller, weaker person to defend oneself against a much larger and stronger person.

Wing Chun is a fighting style which does not rely on rigid or set patterns as in other martial arts but rather on skill and reflexes. Thus there is no predictability in one's movements. Wing Chun is characterized by lightning fast hand techniques and effective kicks. It is a close range fighting style utilizing grappling and trapping techniques for defence and offence thus making it practical for self-defence.

The style of Wing Chun was a secret fighting style handed down from generation to generation until the 1950's. It was the late great Grandmaster Yip Man who first opened up a school in Hong Kong to teach this fighting style publicly, although he accepted only a few students. One of his younger students was Bruce Lee who started training with Yip Man while he was in his teens. The theories and concepts learned under Yip Man became a foundation for his martial arts career.

Today Wing Chun is one of the most popular martial arts styles in Hong Kong and schools can be found throughout the world.

Class Schedule
Mon. & Weds. 8:30 - 10:00 pm
Sat. 1:00 - 4:00 pm

Students are always welcome to view a class in session as well as throughout the term. However, since most new members join at the beginning of each term, it is recommended to enroll in the club within the first few weeks of a new term.

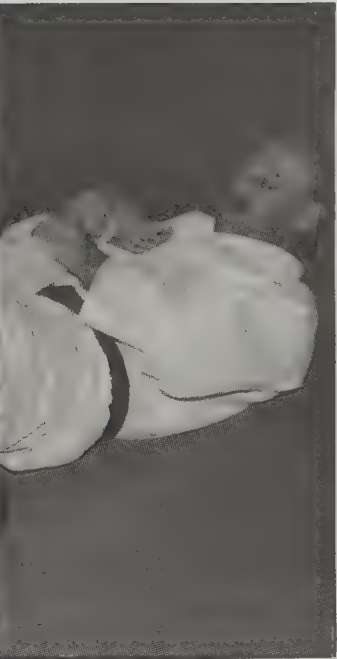
Contact Person: Charles Leung
465-1758

White Crane

TIBETAN WHITE CRANE KUNG-FU

Originally developed by a Buddhist monk in Tibet in the fifteenth century, White Crane Kung-Fu has evolved over the last five hundred years into a complete system of mind-body training. This unique Kung-Fu style stresses openness and agility, with long, sweeping movements based on the Buddhist principle of nonattachment. Although difficult, the key to mastery in White Crane Kung-Fu lies in coordinating mind, body, and energy through focussed concentration and strict adherence to the proper form of these movements which optimize the distribution and extension of vital energy throughout the body. The wide variety of punches, kicks, steps, blocks, joint locks, throws, and specialized techniques are integrated in many long beautiful art forms. Traditional weapons, chi kung practice, and the seldom-seen soft art form (Needle in Cotton) are systematically taught through the higher levels. First taught on campus in the early 1970's, Tibetan White Crane Kung-Fu was re-introduced to the U of A in 1989 by Head Instructor Ken Dickson, with the assistance of senior students Mr. Wes Denison and Mr. Ron Koss. Classes held in Subbasement Mondays and Thursdays at 5 pm. Beginners welcome.

Feature
compiled by
Donna
Gardecki



The Audiophile



...And Now the Legacy Begins
Dream Warriors
4th & Broadway/Island

Do u know what Canada needs? No, it ain't no Citizens' Forum.

WE NEED SOME RAP STARS. Yo, we got da national funk outfit, which is Bootsauce (cuz there ain't no one else). But u wanna be in the scene, u gotta have the hip-hop. So who's it gonna be??? Michie Mee? Nah, females on the mic is a happenin' thang but she don't have the "exposure" of a Latifah. MCJ & Cool G? Da best thing they got goin' is their producer. Maestro Fresh Wes? I'm sorry, homes, but u can't be no national figure over one and a half singles. So howzabout the Dream Warriors? They got 2 live singles & a fresh, "boombastic" outlook on life. They got the sound between De la Soul & Herb Alpert (hey, don't laugh: he did "Diamonds" with Janet Jackson). They come from the "suburbs of the mind". Dream Warriors jetted across the pond & did Top of the Pops LIVE, baby! They recorded "Lost my Ignorance", for a B-side, with Gang Starr, who are the dopest jazz-rappers on the planet. But, you ask the Dr., what's up with da rest of THIS album???

Firstly, the sampling is sweet. U can thank Capital Q (a.k.a. the Quiet Storm), 1/2 of the

Warriors, who works the boards as well as throws in a rhyme here & there. He's backed by his homeboys from Ivan Berry's Beat Factory Productions: Maximum 60, Split Personality, Krush, Skad and Ron Nelson. Anyhows, u will experience everything from a breezy Caribbean cruise to samples of the Time to space cowboy electrofunk to an UPRIGHT bass to astro-dub to minimalism to harp music to Amazon rhythms to spooky synths. 'Course someo' the stuff don't always work; like the buzzing in "Tune from the Missing Channel" (makes u wanna grab the clicker, know what I'm sayin'). Sometimes the groove is too long, like they needed to fill space. That seriously impedes your "Voyage Through the Multiverse", my brother.

But just so the production boys don't get all the shit, the lyrics sometimes don't come off right. U can lay that complaint with King Lou, who does most of the rhyming. He pulls the Rasta accent in "U Could Get Arrested" but y'know, the Dr. was disappointed, cuz I didn't get no message. Plus I don't wanna hear yet another new jack proclaim about himself, no matter how innovative he is. And Lou knows what's up cuz he advises his peers to "stop trying to be braggodocious". This is from "Do not Feed the Alligators", which woulda been better if King had formulated some more words of wisdom instead of having the Beat Factory recycle what was already said (sampling the rapper?). Yeah, but this reminds me that King Lou, like a good Native Tongue, uses the old metaphor for all it is worth.

Now, I ain't sayin' that u gotta stay awake in English to groove to the Dream Warriors, but u have to understand the lingo, baby. Like Mr. Notley says: "Art requires some effort on the part of the participant, but, if it's good work, it is well worth it". Word to that; you gotta give before u can get.

So here's a rundown for all you lesser intellectuals. According to the Dr., the live first single "Wash Your Face in My Sink" is all about keepin' what's yours (y'know, no biting). Obviously, that's also the topic of discussion on "Follow Me Not" (Obi Wan Kenobi once said, "Who's more foolish, the fool or the fool who follows him?"). Lou says we all must "Journey On" and change or "rot... in inequity" (deep, huh?). Put your "Face in the Basin" (of life, that is). This ones got an equation for the Math freaks: "in here, music is life, life is rhythm, rhythm is Dream Warriors & Dream Warrriors are in here."

They are in the charts, too; MuchMusic has been heavily rotating the 2nd single, "My Definition of a Boombastic Jazz Style". There's more to this than just a game show theme (they got the idea from Gilles Peterson's seriously hip North London Jazz Club). The Warriors drop more science, wacked as it may be, on "U Never Know a Good Thing 'Til U Lose It". The "immigrant speech" rolls on thru the 3rd single "Ludi", dedicated to King's ma (awww, shucks). 'Case u are ignorant, the title is a West Indian board game. Capital Q & King Lou like games: the last track, "Twelve Sided Dice", compares life to Dungeons & Dragons (remember that?).

When was the last time YOU heard a rap song about a role-playing game? See, these boys are innovators. Sometimes, the Dr. wishes they would spend less times with their dreams & serve us mere mortals something tasty. But for the most part, this platter rocks like a Jamaican turnover (a la cafeteria). So dig out your cash, brothers & sisters, and support the culture of this great nation (don't forget GST!). This is the stuff legacies are made of.

Dr. Fly Gie Alexander, esq.



Some of Canada's best accounting minds are in the insurance industry.

If you have an interest in accounting, why not consider a career with Canada's property/casualty, or general insurance industry? In fact, the industry offers a wider variety of career choices than you ever imagined. Accountants yes, but also systems analysts, lawyers, managers, loss prevention engineers, investment specialists, investigators, marine underwriters, aviation adjusters and many more. The choice is yours.

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self-titled
D'Atra Hicks
XDR/Capitol

Who is D'Atra Hicks and why did I have to review her cassette? Well, I still don't know who she is, but the day our intrepid

Entertainment Editor threw the latest releases into the air for hungry and deprived volunteers at the latest staff meeting the tape fell crashing to the floor. Feeling bad about it, I picked it up and decided to give it a listen. However, comparing other Gateway offerings I have received in the past (Claudie Phillips, Stevie V, and 101's *Rock to the Beat*) this sounds appreciable. I guess.

Not knowing anything about the artist, I would venture she must have received some attention for her song "Until Forever" which appears not only on this tape but was the theme for the movie *Everybody's All-American*—which nobody saw.

Slow and techno dance, but incredibly dull and unoriginal songs are the stuff of D'Atra Hicks, ably assisted by Evan Rogers (who?) and Gary Brown (who?) on a couple tracks.

About the only interesting cut on the album was "One Touch Leads to Another" which compares relationships to vintage wine—repeatedly. After listening to this song I had a strong urge to pour myself a glass of wine. Played backwards, the same phrase sounds suspiciously like "beer makes you fat and makes you puke." Suppose someone connected with the artist is a vintner?

Sorry D'Atra, but the tape stinks, no matter how good the photography on the sleeve and liner notes are. As bad as Paula Abdul's contributions to pop are, she is ten times better than this tape.

Marcel Opazo

self-titled
Kingofthehill
Capitol

Any album with the first song titled "Party in My Pocket" is not likely to put me in a positive mind-set for a review. I immediately considered titling the review "Kingoftheshitheap." If *London Calling* or *Shoot Out the Lights* or *Pleased to Meet Me* had such a song, I probably would never have finished listening to them.

However, I decided to give this St. Louis based band a chance. The album contains ten original songs with a musical aptitude that is above par.

As with any new band, one has to compare them with a better known quantity. So, Kingofthehill is a blues/funk Motley Crue with a Hendrix flavour. The best songs are sax-ridden: "I Do U," the subtle "Place in My Heart," and the funky "Big Groove" (the first tune is about as good as its title suggests). Although a few of the songs fall into the commercial trap of "misogyny sells!", this is the band's first album so perhaps some forgiveness is in order. The band's reputed success as a live act seems justified as all its members do what they do with vim and vigour.

Kingofthehill, given some good songs, could hit the big-time soon. In my opinion, they are already among the ugliest bands on



the planet (check out the cover!), easily surpassing the Rolling Stones. Bands have succeeded on less infamy than that.

Robert Chow



Stand Up
Blind Side
independent release

Formerly Profound Heave, local band, Blind Side designate themselves as "Edmonton Straight Edge." Straight Edge is a faction of music generally known as hardcore, with a "straight" attitude: eg. no drugs, casual sex, etc.

Sounding like D.R.I./Agnostic Front/Minor Threat, instruments idle at speed metal velocities, with vocals composed of frantic shouting. Lyrics are generally bent towards positive social change: "Progress is born of communication/Between opposing values and feelings/Only thus can we learn and grow/From each other and what we have to show".

The tape, weighing in at ten tracks, is a pretty respectable hardcore demo. The songs show reasonable enough diversity to keep interest up, with "Stand Up," "What It's All About" and "Committed for Life" being the stronger tunes. The cover of Steve Miller's "Take the Money and Run," however, is a pretty lame-o rendition, which suggests that the hardcore genre is the only type of music that this band will ever be able to play (so what?). Otherwise, *Stand Up* is serious enough an effort that hardcore fans should check out this intense unit.

Terry Williams

Gala
Lush
Vertigo

Lush is a new British pop group that has been compared to ABBA, most obviously because the band consists of two guys and two girls. Acoustically, there is only a vague resemblance. The association seems to have been made mainly because of Lush's reasonable remake of the obscure ABBA cut "Hey, Hey, Helen."

Other comparisons to other groups are largely uncalled for: Lush has a sound that is distinctly their own. There are shades of Enya and Sinead O'Connor in the vocals, but otherwise Lush is original.

Their style is a fresh, evocative blend of ethereal vocals and glass-shattering guitar. The result is akin to tastefully orchestrated noise woven together with soothing melodies. Unfortunately, the novelty eventually wears off and the tracks spill from one to the next, creating an aural blur not unlike the muddy visual blur on the record jacket.

The problem with Gala is the overwhelming volume of material it contains. It is actually a collection of their three previous EPs, released in the UK. There are fifteen tracks in total, several of which are different versions of the British hits "Thoughtforms" and "Scarlet." Consequently, quantity overwhelms quality, making for a rather somnolent listen.

Saving graces come from a couple of the



lighter pop tunes, "Breeze" and "De-luxe." Also notable are "Baby-talk" and "Bitter" — spine-shaking, percussion-riddled tracks that forcefully deny any similarity to ABBA and instead are more reminiscent of Sonic Youth.

Maija Graham

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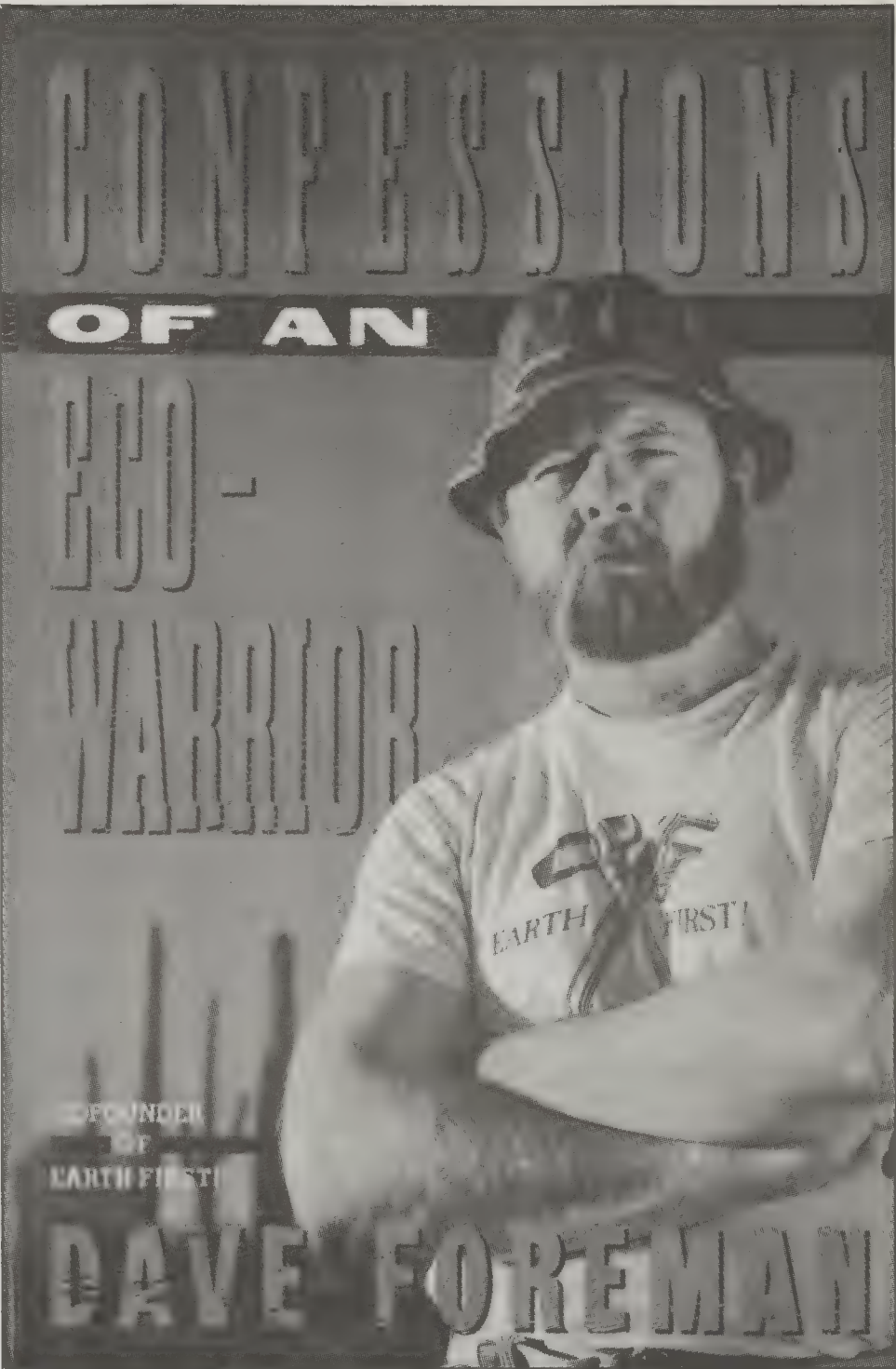
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Wilderness appeal

Confessions of an Eco-Warrior
by Dave Foreman
Harmony Books

by Caroline Penhale

Earth Day 1991 is fast approaching and soon we will be surrounded by environmentalist publicity inspiring us to go "green." I have just the book to help with this inspiration. It is called *Confessions of an Eco-Warrior* and is written by Dave Foreman, a co-founder of the environmental activist group called Earth First! This book will encourage you to really stop and think about environmental issues. In fact, it may challenge your entire world view. Sound radical? Maybe. Sound interesting? Definitely.

Foreman's aim in co-founding Earth First! and in writing this book are so important that it becomes easy to overlook his means of achieving them. It is very tempting to be caught up in Foreman's zeal for saving the Earth. However, what he advocates must be carefully considered.

So what is he saying? The main thrust of his argument is that human beings are arrogant. We believe ourselves to be superior to other life forms. Foreman emphatically refutes this thinking. To him, human beings are no more important than grizzly bears, worms or cedar trees. This is a sobering thought. How many people are willing to believe they are no more important than an earthworm?

Foreman identifies many of the culprits contributing to the destruction of the Earth. He pays close attention to the practice of public-lands grazing in a chapter entitled "My Heroes Used to be Cowboys." As a solution to the devastation apparently caused by open range grazing, Foreman suggests establishing an open bidding system for

grazing rights and establishing an honest welfare system (he believes too many ranchers abuse the system).

On a more general level, Foreman believes in adopting the fundamental principle that human beings are simply one element of Nature and not situated at the top of a self-constructed hierarchy. With that in mind, Foreman advocates action—often illegal action.

Foreman devotes several chapters to a discussion of monkeywrenching. He is careful to make a distinction between monkeywrenching and civil disobedience. Monkeywrenching, he maintains, is the prevention of destruction. Civil disobedience seeks to reform some aspect of society. To Foreman, monkeywrenching is individual, non-violent, revolutionary, ethical and fun. Examples include pulling up survey stakes, destroying trap lines and cutting down billboards. Foreman takes painstaking care to defend monkeywrenching. He clearly identifies his opponents and responds intelligently to them. In doing so, he gains credibility.

Fortunately, Foreman has a way of entertaining while informing. His book is truly funny at times. Visual images like: "Modern society is a driverless hot rod without brakes going ninety miles an hour down a dead-end street with a brick wall at the end" enhance his efforts. This may be Foreman's way of tempering the severity of his commentary with enough humour to keep the reader interested.

Confessions of an Eco-Warrior is a call to action. It is a demand for passion and dedication. Although laced with humour, it is not light reading. Despite—or because of—its controversial suggestions, this book will jumpstart your environmental motor.

And they keep all the books, too! You?

Sports

Sports Editor: Todd Saelhof, 492-5068



Avi Goldberg

Pro puck playoff picks

by Steven Yi

CAMPBELL CONFERENCE

Smythe Division

Los Angeles Kings:

Clearly one of the classiest teams in the N.H.L.. Lead by the on-ice magic of Gretzky, the Kings can be considered a contender by his presence alone. Look for the Black N' Silver to bust out of the Smythe and make a serious bid for the Cup.

Calgary Flames:

These guys choke about as much as the Boston Strangler. The Flames have plenty of scoring punch at both the forward positions and the blueline, but the goaltending is so blatantly terrible that Calgary has very little hope to make it past the first round.

Edmonton Oilers:

The Oilers have the two best goaltenders in the world. Too bad they don't have anything in the way of scoring. The Oilers will certainly upset the Flames in another rough n' tough Battle of Alberta, but only to have the Kings mop up their remains.

Vancouver Canucks:

Maybe these guys can extend their series for a couple of games with a clutch n' grab style. Other than that, the Canucks are nothing more than an insect splattering on the L.A. Express windshield.

by Avi Goldberg

CAMPBELL CONFERENCE Smythe Division

Vancouver vs Los Angeles:

The Kings are just way too good in every department, including defense, despite Vancouver's late season additions.

Kings in 5.

Edmonton vs Calgary:

The 20 point difference in the standings either means that the Oilers will be barraged by the powerful Flame powerplay, or nothing at all. Watch for the Flames to choke yet again.

Oilers in 6.

Norris Division

Minnesota vs Chicago:

Minnesota's second half surge has run out of gas. The Hawks are too disciplined and too well coached.

Hawks in 5.

Detroit vs. St. Louis:

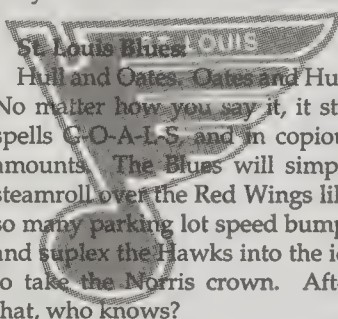
Aside from Steve Yzerman, the Wings have no heart. Brett Hull may be all the "Hart" that the much better Blues need.

Blues in 5.

Norris Division

Chicago Blackhawks:

Another well-balanced and solid team. Lots of offense, defense, and goaltending endows the Hawks with many strengths. Will they take the Cup, though? Not a chance. Why? Brett Hull.



Hull and Oates. Oates and Hull. No matter how you say it, it still spells C-O-A-L-S, and in copious amounts. The Blues will simply steamroll over the Red Wings like so many parking lot speed bumps and suplex the Hawks into the ice to take the Norris crown. After that, who knows?

Detroit Red Wings:

The Wings have Yzerman and Federov. Well, that's about it. After these two young guns, the scoring drops off faster than Niagara Falls. Out in 6.

Minnesota North Stars:

Five very unruly games and the Star goalies better buy some Noxema for the sunburns they're going to get from the goal-light going off so many times.

WALES CONFERENCE

Adams Division

Boston Bruins:

Good scoring, admirable goaltending, and, of course, the Boston Garden mystique all contribute towards a winning form. Invariably, though, the Bruins always seem to lose to those guys with the C and H on their jerseys and this year it won't be any different.

Montreal Canadiens:

The sun rises in the East. Christmas is on the 25th. The Canadiens have a shot at the Cup. The more things change, the more things stay the same. As much as I hate to say it, Roy will backstop a balanced, though unspectacular, scoring attack to fend off the Sabres and then spoil Beantown's Cup hopes in 7 vicious games.

Buffalo Sabres:

An abundance of talent but absolutely no desire (Sort of like Jose Canseco). Buffalo will simply impale themselves on their own swords and allow the Habs to glide easily to the Adams finals.

Hartford Whalers:

Has a legitimate shot at upsetting the Bruins. Productive scoring and competent defense will insure them of at least that. However, the Bruins should harpoon the Whale in 5 or 6 aggressive, grind-it-out games to take their opening series.

Patrick Division

Pittsburgh Penguins:

Are there going to be enough pucks for these guys? Lemieux, Coffey, Stevens... The list of high-powered scorers goes on seemingly forever. Now if these guys could only play some defense, they might go all the way. However, since they can't, Pittsburgh will outscore their way past the Patrick Division before succumbing to the Canadiens' defensive clamps.

New York Rangers:

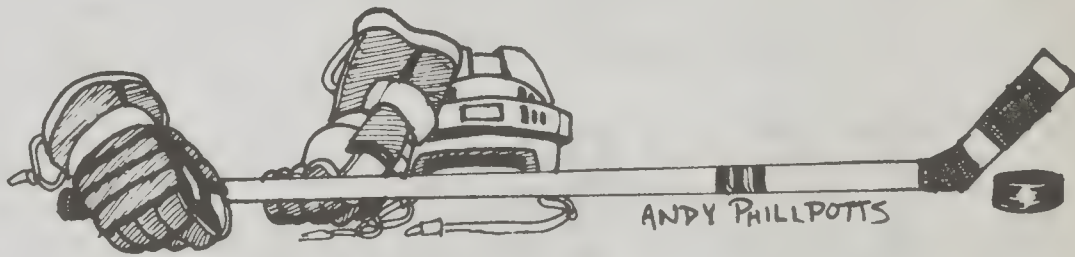
Faded faster than a \$1 T-shirt. The Rangers seem to have all the tools, but a second half slump and uninspired play foreshadows a expeditious first round exit. Polish off those golf clubs. Fore!

Washington Capitals:

About as exciting as a piece of lukewarm liver, the Caps have made it to the playoffs by sheer hard work and gumption. The consistent net-work of Beaupre will drive them past the Rangers in an opening "upset" before the Stars n' Stripes fall to the irresistible offensive force of the Pens.

New Jersey Devils:

This team has far too many questions and not enough answers. Blindly stumbling into the playoffs, the boys from Jersey are probably the worst team to make it to the post-season. Out in 4.



WALES CONFERENCE Adams Division

Hartford vs Boston:

The Whalers are always a formidable playoff competitor, but Boston's team concept is something which the Whale has never realized.

Bruins in 6.

Buffalo vs Montreal:

The Sabres have only recently been able to put it all together at one time. With the magical presence of Patrick Roy, this good defensive club seems to become a lot better.

Habs in 5.

Patrick Division

New Jersey vs Pittsburgh:

With the addition of Francis and Samuelsson, the Pens made a great line-up even better. Goaltending

might be their only question mark. Pens in 6.

Washington vs N.Y. Rangers:

Neither one of these teams is a legitimate contender. The Rangers inability to finish other teams off will continue into the playoffs. Watch the Caps slip through this less than magnificent battle.

Ho Hum... Capitals in 7.

STANLEY CUP FINAL Los Angeles vs Boston:

The combination of travel and Wayne Gretzky against Andy Moog will result in a victory fit for a King. Ugghh!... Kings in 6.

P.S.: Jonny Cat McDonald accuses me of being too conformist and predictable. As for Jonny, he takes L.A., Edmonton, Chicago, St. Louis, Pittsburgh, Washington,

Boston, and Montreal. Just like me. Offering a bold prediction for the Cup, he likes Wayne over Boston. Just like me.

The Gateway
sports staff
wishes the defending
Stanley Cup
champion
**Edmonton
Oilers**
a successful '91
post-season run!

"Let it Roll"

The playoffs are now upon us and before we get too carried away with the Oilers as they "Let It Roll" down the post-season highway, I have something to say about our favourite hockey team.

During the last few months of the regular season, we all watched the Oilers lose many games hardly like a defending Stanley Cup Champion should. The Oilers were either outscored early, or for a record number of times in a season, unable to score at all. It was not the fact that they were losing that made me upset as a fan. It was the fact that the boys on the bus kept saying that they would know how to turn it on when more was at stake than just a season-series.

I could hardly believe my ears when Craig MacTavish of all people would say no one should panic, and that these games were meaningless because the Oilers were such an experienced bunch when it came to playoff time. Who was he trying to kid? The problem must be a shortage of talent. A pathetic 3-0 loss to the mighty Winnipeg Jets just two weeks ago seemed to prove it.

I was wrong. Two pretty good games against both the Kings and Flames, and a good showing to end the year against the Jets showed me that this Oiler team really could do it if they tried. This was supposed to be good news. Right? Wrong.

Now that I know the Oilers can do what I did not think they could, I feel cheated because I did not see it all season long. I like to see the Oilers try to win, and I don't believe they did often enough. In years past, they have floated to the finish line, and I am getting tired of it.

We should support our teams through good times and bad, but when the bad times are largely caused because our teams are in cruise control, we must complain. I know that no team can be in high gear all season long, but how about more often?

Last year the Oilers stumbled through much of the regular season and then won it all. This year they think they can do the same. Maybe they can. Soon however, the people who pay all that money to watch all of those games in between are not going to want to shell out the big bucks to see the Oilers really try to win only a few times a year.

There must be more effort. Effort ensures a half decent product, and contented fans. It is not too much to expect the Oilers to try to win more games. They are getting paid to try to win, not to go through the motions. We pay, hoping for effort. It is what we deserve to see.

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The puck doesn't stop here...

by Dan Carle

CAMPBELL CONFERENCE
Smythe Division

Calgary vs Edmonton:
A tough call. I have to go with the Oilers even though I don't have one of them in my playoff pool. When every sportswriter in the Journal picks the Oilers to win, and two writers from the Calgary Herald go against the Flames, my pick is now solid.
Oilers in 6.

L.A. vs Vancouver:
I have no comment. Even with Geoff Courtnall, the Canucks are goners.
Kings in 4.

KINGS WIN THE SMYTHE.

Norris Division:

Chicago vs Minnesota:
It is silly to bet against the Blackhawks, but the North Stars have played great since the all-star break and may just make things interesting in this series. Although, how well can a team play that drew 5000 fans all season?
Blackhawks in 5.

St. Louis vs Detroit:
I think Brett Hull is the biggest floater to ever lace up a pair of

skates. My friend Charest has some thoughts on the Blues, but he's from Northern Alberta. Detroit is suffering from horrid goaltending, and will lose.
Blues in 5.

HAWKS WIN THE NORRIS

**Campbell Conference Final
Chicago vs L.A.:**
The Blackhawks will hurt the Kings, who will still be hurting from their Smythe victory. This series will feature the two best playoff goalies. As long as Keenan goes with Ed Belfour, the Blackhawks will go far.
Blackhawks in 7.

WALES CONFERENCE

Adams Division

Boston vs Hartford:
These teams always play each other tough, but Boston is a traditionally good playoff team, and they have the third best goalie in the post season.
Bruins in 4.

Montreal vs Buffalo:
Dale Hawerchuck has really come on since the all-star break. Look for him to have a good, but short, playoff now that he has settled in palatial Buffalo. Rick

Dudley will be fired as the Sabre coach.
Montreal in 6.

BRUINS WIN THE ADAMS
Patrick Division

Washington vs New York:
The Capitals are my darkhorse in the playoffs. They will beat the Rangers handily. New York has not lived up to their pre-season predictions.
Washington in 6.

Pittsburgh vs New Jersey:
The Penguins will win, but John MacLean always plays strong in the playoffs, and what if Sean Burke stops pucks like he did in '88 for the Devils? Then again, what if I turn into a sportswriter?
Penguins in 6.

CAPS WIN THE PATRICK

**Wales Conference Final
Washington vs Boston:**
Bump and grind hockey. If Rod Langway and Dale Hunter play tough, Boston will be hard pressed to win quickly. They will win, though.
Bruins in 6.

STANLEY CUP FINAL
Chicago vs Boston:
Chicago in 6.

Paul Charest

'U gotta love them Blues'

Years ago I used used to watch hockey with a somewhat disinterested eye. The only thing I liked was the *Hockey Night in Canada* theme, Roger Doucette singing the national anthem (no one does it better), a good scrap, and pissing off people because of my lack of devotion to any team. The team I usually chose for depended on my mood for a certain day. Then about three years ago it happened. Rabid hockey fans told me "either chose a team to call your own or face the Zieg(ler) Hiel firing squad." So I sat down and thought about it. I was always lousy at stats, could barely remember the blue line from the red, and knew very little about the analytic approach most fan(atic)s chose their teams with. In the end, I decided on the Zen approach to choosing a team; to just let the spiritual and historical auras of the teams help me with my mission. How about the old favourites, les Habitants? Non...too many wheelchair athletes on that team, too much tradition, not enough aura. The Leafs? No, they were still under the geriatric grip of old man Ballard at the time. How about the Edmonton Oilers or the Calgary Flames? Nah, here in Alberta, fans of these teams abound like termites in a rotting patio. I went through each Canadian team until I realized none of them had the aura I wanted. The necessary evil was to look south of the 49th to the American teams. Then it hit me like a bolt out of the blue. The kind of style, history, and talent I was looking for had to have musical ties. That team which fell closest to my heart and soul, my yin and yang, my particular musical Zen, was the St. Louis Blues. Technically they were American but since about 85% of the team were Canadian players I felt justified in my choice. A fairly young team (they joined the N.H.L. in the '67-'68 expansion), they had all the symbolic prerequisites. For instance, Brett Hull is #16 and Adam Oates is #12: the standard amount of bars in the blues music I love. Coincidence! I think not. Then, there was the Blue Note itself and the name of the team, the St. Louis Blues. The name came from the song written by W.C. Handy in the early 1900's. The interesting thing here is that the song *St. Louis Blues* is written in both 16 and 12 bar blues. These are indeed mystic numbers in this team's composition. The song lyrics also foretell St. Louis' involvement in the N.H.L. (an eerie coincidence to rival Nostradamus' predictions): "I hate to see that evening sun go down/ I hate to see that evening sun go down/ cause that's when my man goes skatin' about town/ I love my man like he loves to score/ like a goalie loves his pads..."

Okay. I know you're cynical so I'll pull out the big guns. Not many sport fans know this, but St. Louis' first hockey team was put together by Kid Kooper's High Stickin' Minstrel Show in 1897. Over the next few years, they captured the Monterey Cup three times. The name of the team was the St. Louis Vikings. Viking is also the birthplace of current Blue head coach Brian Sutter. The St. Louis Blues also have their own band with Scott "Crash" Stevenson on drums, Vince Riendeau on guitar, Rod Brind'Amour on bass, and the heart of rock and soul themselves on vocals, Hull and Oates (yeah, yeah, it's a groaner, but Zen things are like that, you know?). There are more so-called coincidences but I just wanted to introduce you to the Zen of picking a winning team (I hear Oiler fans read the oil pans of abandoned Volkswagens to see how their team will do...what a bunch of dipsticks!). Aside from their musical record the Blues are a kick-ass team who are going to walk away the most coveted prize this year...the Juno for Best New Blues Act. Oh yeah, and the Stanley Cup too. Hmmm—now that spring is here I'll have to choose a baseball team to call my own. I wonder what kind of Zen the Kansas City Royals have?

Oilers roll toward sixth Stanley

by Michael Chow

CAMPBELL CONFERENCE Smythe Division

Edmonton vs Calgary:

The second season begins which means the Oilers start to concentrate in what is easily going to be the best series of Round One. Difficult to pick this one without getting the heart involved, but Oilers have excellent chance to advance past a Calgary team that lacks leadership, character, and most important, goaltending. Oilers, on the other hand, have all these intangibles which always makes them a threat in the playoffs. If Klima can replace Kurri as the second line gunner and the penalty killing comes up big, Edmonton will douse the Flames in six. But, if Calgary's potent powerplay is allowed to work, and the Oilers get caught up in a goaltending controversy, look for a short series in Calgary's favour.

Oilers in 6.

Vancouver vs Los Angeles:

Canucks will not be pushovers in a series which the Kings are in danger of taking too lightly. Vancouver played the Kings very close during the regular season, but thinking the Canucks have a chance against 99 would be foolish.

Kings in 5.

Norris Division

Minnesota vs Chicago:

Stars are shining bright as one of the top teams since the All-Star break. They exhibit excellent scoring punch, an adequate defence, and very good goaltending which should prolong this first round warm-up for Chicago.

Hawks in 6.

Detroit vs St.Louis:

Even with Yzerman, Fedorov, and Carson, the Wings will be no match for Hull and Oates. The Blues have the best road record in the league, and with their solid defence and goaltending, should make short work of Detroit.

Blues in 5.

WALES CONFERENCE Patrick Division

New Jersey vs Pittsburgh:

Late season acquisitions will undoubtedly help the Pittsburgh playoff run that will see them easily propel past the Devils. Too much Penguin scoring punch for an underachieving New Jersey squad that cannot decide who their number one goaltender is.

Pens in 5.

Washington vs N.Y. Rangers:

Traditional Broadway breakdown will once again spell New York demise this spring. The benching of Patrick and Nicholls for the last game of the regular season reveals Ranger blues. Washington, riding an extremely hot goaltender in Beaupre, boast a very balanced scoring attack and easily the toughest team in the Patrick.

Caps in 6.

Adams Division

Hartford vs Boston:

Excellent work ethic of the Bruins will outmeasure the very good work ethic of the Whalers. The trade with the Penguins will hurt Hartford's chances in a series which will be closer than many people think.

Bruins in 6.

Buffalo vs Montreal:

Late season Sabre surge brings hope to a disappointing regular season in Buffalo. Loaded with talent, the Sabres can overcome an inexperienced Montreal defence and a less than 100% Patrick Roy. It should be a long, low-scoring series.

Sabres in 7.

STANLEY CUP FINAL

Boston vs Edmonton:

Rematch of last year's final will result in the sixth banner in eight years for the Oilers.

Towels not enough

by Jay O'Neill

this series. Blues in 5.

CAMPBELL CONFERENCE

WALES CONFERENCE

Smythe Division

Patrick Division

Los Angeles vs Vancouver:

Can Vancouver play the Kings like they played the Flames two years ago? Any magic left in those "Terrible Towels"? Is there any chance of an upset? I don't think so either. L.A. in a cake walk in 4.

Edmonton vs Calgary:

Who plays in goal for the Oilers? It shouldn't matter. Both Grant Fuhr and Bill Ranford are far superior then the Flame Mike Vernon. Take the Oilers in 7.

Norris Division

Chicago vs Minnesota:

This one could be a blowout. The only thing that might hurt the Hawks is Michel Goulet's injury. Still Chicago will roll in 5.

St. Louis vs Detroit:

Brett Hull and Adam Oates will rack up enough points between them to make poolsters happy in

Pittsburgh vs New Jersey:

Pittsburgh is the odds on favorite to win, but with the Devils you never know. Either do I. Penguins in 6.

N.Y. Rangers vs Washington:

This is the only upset in round one as the bickering Rangers will fall in 6 to the Capitals. Mike Luit will be the playoff hero in this one.

Adams Division

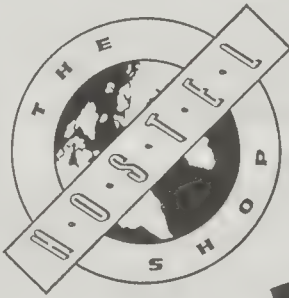
Boston vs Hartford:

The Bruins want to prove to everybody that they can win the big one. Last year, these two teams played a tough seven game (Boston only outscored Hartford 23-21), but Boston should knock off the Whalers in 5.

Montreal vs Buffalo:

The Sabres haven't won a 1st round playoff series since 1983. Make that 8 straight years. Habs in 6.

Redeem this ad as a coupon for additional discounts in April.



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West Side of Clarke Stadium
REGISTRATION FEE: \$30.00 (cash only)

DRUIDS RUGBY FOOTBALL CLUB

by Todd Saelhof

CAMPBELL CONFERENCE
Smythe Division

Los Angeles Kings:
CROWNING CUP GLORY COMES KINGS' WAY

The tell-tale round is the second. Gretzky and his attendant lords to stifle Canucks in four, but can they dance past their perennial play-off partners? Stick around. . .99 in O.T. of seventh game to decide.

Calgary Flames:
WEATHER PERFECT FOR EARLY APRIL GOLF

Flames fizzle. . .again (and again in six)! Not the same team of a few years back, especially against rival Oilers. Only hope is for Smith to recreate the scene of '86 crime. But no, Smith is five years wiser!

Edmonton Oilers:
STANLEY LIKES SMYTHE. . .BUT NOT THIS TOWN

Yeah, time to jump back on the Oiler bandwagon. The Oil turn it up in April, and I bleed orange and blue, but going to May from L.A. will be decided by King Wayne himself (and he doesn't sport the oildrop)!

Vancouver Canucks:
COAST CANUCKS CRUMBLE UNDER L.A. SHAKER

Without McCammon, post-season heart is lost in 'Couver. Late season acquisitions a bonus, but the talent is not of royalty value. Canucks crash in Smythe semi sweep.

Norris Division

Chicago Blackhawks:
HAWKS CAN'T FLY HIGH ENOUGH AGAINST SMYTHE
No bones about it. These birds have to be favourites. But wait. . .in the distance, we witness internal clashing and, thus, a Smythe victory. Adolph Keenan has knack of making the possible impossible.

St. Louis Blues:
SOUR BLACK NOTE ENDS SWEET BLUE SEASON
Strike up the band in St. Lou. . .at least for one round! They'll shoot down Wings in six, but not even the dynamic duo of Hull & Oates can whistle their way through Chicago. Second round blues after seven.

Detroit Red Wings:
PISTONS CHARGE FOR THIRD STRAIGHT N.B.A. TITLE
At home. . .unbeatable. On the road. . .a joke. Unfortunately for Motown fans, the road is where the Wing car rides most in April. Stall in six despite Yzerman, Ysebaert, and YzsMiller.

Minnesota North Stars:
'SOTA STARSTRUCK BY INCOMING HAWKS
If only Bobs Gainey and Clarke could lace up the leather and show off their dedication. Instead, the Minnesota fan(s) can only rely on their on-ice talent. Not enough. . .Stars fall in five.

WALES CONFERENCE
Adams Division

Boston Bruins:
BEARS BUMPED IN SIX AFTER FINAL BIRTH
Again Beantown fanatics will cheer way through three rounds, but following rough battles with the Whale, les Habs, and the Pens, the fatigue will be too much to overcome against the Campbell contender.

Montreal Canadiens:
DENIS, THE PRODIGAL SON. . .WHERE ARE YOU?
While Chelios and the Hawks are making the most in the Windy City run for the Cup, Savard and the Forum family need seven just to beat the charging Sabres. Next stop (a brief one). . .Boston. . .in five.

Buffalo Sabres:
TALENT-LADEN SABRES ONLY TALENTED ON LINKS
Not even the 70's French Connection line could help these poor underachievers. Without Housley on the point, the half-hearted Bison charge ends early. Then it's hit the golf course time!

Hartford Whalers:
WHALERS GONE FISHING AFTER BASH WITH BRUINS
Don't kid yourself! Hartford has, not only the heart, but new-found scoring punch. A fiery final regular season tilt with the Bruins proved that. Still, Dineen's team will come up one short in round one.

Patrick Division

Pittsburgh Penguins:
THE IGLOO AGLOW WITH RED LIGHTS GALORE!
Go heavy on the Pens in the playoff pool. No doubt they'll fill the net, but just how many pucks find their way into their own net? Five over Devils, seven over Capitals, but then Bruins in six.

New York Rangers:
BET YOU A NICHOLL THAT BERNIE & BLUESHOIRTS FALTER
Hey folks, it's springtime. While others set-up camp for playoffs, the Rangers always fold their tent. No difference in '91. Stanley to stop nowhere near M.S.G.. In fact, neither will the Patrick pennant.

Washington Capitals:
DRUCE TO LET LOOSE ON RANGER RICHTER
Yeah, playoff Johnny D. is going to score early and often (For my draft chances, I hope so!) The Caps will push around the Broadway Smurphs for five before Pens wash them away in round two.

New Jersey Devils:
JERSEY CAN'T REKINDLE PLAYOFF FIRE OF '88
Heck no, this one won't go more than five. Without a hot Burke or Terreri hand between the pipes, the Devils don't stand a hope in hell of holding back Lemieux and company.

Ron's 6-pak piks

by Ron Sears

CAMPBELL CONFERENCE
Smythe Division

Los Angeles vs Vancouver:
With Vancouver's new acquisitions, they may actually win a game.
L.A. in 5.

Calgary vs Edmonton:
Calgary sucks. It's our Cup.
Edmonton in 6.

Norris Division

St. Louis vs Detroit:
Hull will score like hell.
St. Lou in 5.

Chicago vs Minnesota:
Look to see Blackhawks playing the Oilers.
Chicago in 6.

WALES CONFERENCE
Adams Division

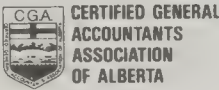
Boston vs Hartford:
Hartford without Francis against Moog and tough Boston defence? Ha!
Boston in 5.

Montreal vs Buffalo:
The Canadiens are a playoff institution.
Habs in 6.

Patrick Division
Pittsburgh vs New Jersey:
Oilers will decaffeinate Paul Coffey next month in 6 for Cup.
Pittsburgh in 6.

N.Y. Rangers vs Washington:
Who cares? Either will lose to Pens.
Either team by whatever.

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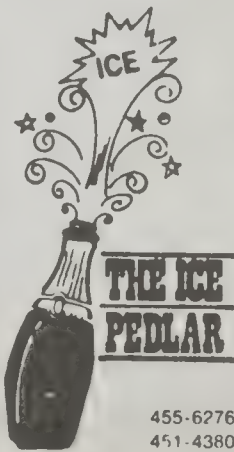
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Students' Union Employment Opportunities

NOTE: The Students' Union is currently undergoing an extensive structural review. The changes affecting some paid positions have not yet been finalized by Students' Council. Jobs that are marked '*proposed*' are being actively reviewed. Please contact the appropriate person for details.

Student Handbook Editor

Responsibilities

Overall coordination and publication of the 1991-92 Student Handbook. Writing, updating, revising and amending articles. Preparation of camera ready layout of Handbook.

Remuneration: \$1000

Term: 1 May to 15 July 1991

For further information, contact

Marc Dumouchel, VP Internal

Speaker of Students' Council

Responsibilities

•Chair Students' Council meetings in accordance with Roberts' Rules of Order and the Standing Orders of Students' Council.

•Responsible for agendas and minutes of Students' Council.

Remuneration: \$70/meeting

For further information contact, Suresh Mustapha, President

Chief Returning Officer

Responsibilities

•Performs the duties associated with CRO position (staff recruitment and training, organization of polls, overseeing counting procedures, etc.)

•Conducts elections and referenda in accordance with applicable Students' Union Bylaws.

•Acts as arbitrator in disputes arising over elections or referenda.

Remuneration: \$1500 - plus, according to schedule established October 1984

For further information contact, Suresh Mustapha, President

Director, SU Registries

Responsibilities

•Proper functioning of the SU Registries, which include Exam, Tutor, Typist and Housing Registries, as well as the SU Computer Lab.

•Recruitment, training and supervision of all Registries staff.

•Advertising and publicity for the Registries.

•Preparation of budget and regular operating reports.

•Development and planning for the Registries.

Remuneration: \$810/month (under review)

For further information contact, Marc Dumouchel, VP Internal

Director, Information Services

Responsibilities

•Proper functioning of SU Information booths.

•Recruitment, training and supervision of staff.

•Advertising and publicity for Information Services.

•Preparation of budget and regular operating reports.

•Planning and development for Information Services.

Remuneration: \$810/month (under review)

For further information contact, Marc Dumouchel, VP Internal

Summer Newspaper Editors

Responsibilities

To write, edit and publish the Inter-session weekly paper. To solicit/collect advertising for the paper.

Remuneration: \$250/issue plus up to \$250/issue bonus, according to set formulas and external commissions.

Term: 1 May to 30 August 1991

For further information, contact Marc Dumouchel, VP Internal

Recording Secretary

Responsibilities

•Attend all meetings of Students' Council and take accurate minutes of same.

•Must be conversant with Roberts' Rules of Order

Remuneration: \$45/meeting

For further information contact, Barb Wisniewski, 259 SUB

Housing & Transport Commissioner

Responsibilities (changed)

•Assists the Vice-President External with issues relating to housing and transportation.

•Investigates Government and University housing and transportation programmes of interest to students.

•Other duties as assigned by the VP External.

Remuneration: \$800/month (1 May - 31 Aug. 1991)

\$600/month

(1 Sept. '91 - 30 Apr. '92)

For further information contact, Marc Dumouchel, VP Internal

2

Student Ombudspersons

The Student Ombudservice represents and advises students on academic appeals, grievances and complaints, both against the University and the Students' Union. Each Ombudsperson should be familiar with University and Students' Union grievance and appeal procedures.

Remuneration: \$600/month

Term of Office: 1st position - 1 May 1991 - 30 April 1992

2nd position - 1 May 1991 - 31 May 1992

For further information contact, Marc Dumouchel, VP Internal

Director, Student Groups (proposed)

•Administration of registration and services to student groups

•Promotes coordination and cooperation among student groups and assists in applications for financial assistance

•Providing programs relating to the responsible use and service of alcohol

Remuneration: \$800-1000/month (to be determined)

For further information contact, Marc Dumouchel, VP Internal

Director, Volunteer Services (proposed)

•Promotion of volunteer opportunities and recruitment of volunteers

•Maintaining a databank of SU volunteers

•Coordination of volunteers for committees and special events

•Coordination of volunteer services and appreciation programs

Remuneration: \$800-1000/month (to be determined)

For further information contact, Marc Dumouchel, VP Internal

TERM OF OFFICE: 1 May 1991 to 30 April 1992 (unless otherwise noted)

DEADLINE FOR APPLICATIONS: 5 April, 1991, 4:00 pm, NO EXCEPTIONS

For applications and information contact the SU Executive Offices, Room 259 SUB, phone 492-4236. Applications also available at SU Information Booths in SUB, HUB and CAB. Confidentiality respected.

Help build a better campus community —

get involved in your Students' Union.

INVOLVEMENT OPPORTUNITIES

There is more to the University than textbooks...

STUDENTS' UNION BOARDS AND COMMITTEES

ACADEMIC AFFAIRS BOARD

- requires 5 student-at-large members

The Academic Affairs Board:

- make recommendations to Students' Council on academic affairs and academic relations
- assists and advises the Vice-President Academic on implementation of Students' Union policy
- promotes cooperation and coordination with faculty associations & the General Faculties Council Student Caucus
- administers Students' Union Awards
- for further information contact **Jason Forth, 259 SUB**

ADMINISTRATION BOARD

- requires 4 student-at-large members

The Administration Board:

- considers recommendations concerning the Students' Union budgets and applications for non-budgeted expenses
- considers applications for financial assistance from all faculty associations and Students' Union Registered Clubs
- aids in financial policy making with respect to Dewey's, RATT, L'Express, Myer Horowitz Theatre, Games and other areas of the Students' Union
- for further information contact **Michael Aherne, 259 SUB**

EUGENE L. BRODY FUNDING BOARD

- requires 4 student-at-large members

The Brody Board:

- determines Students' Union financial donations to various charitable or relief projects from the Eugene Brody Fund
- for further information contact **Sean Kennedy, 259 SUB**

BYLAWS & CONSTITUTION COMMITTEE

- requires 2 student-at-large members

The Bylaws Committee:

- drafts new Bylaws and amends existing Bylaws and Constitution
- makes recommendations to Students' Council concerning Constitution amendments
- for further information contact **Suresh Mustapha, 259 SUB**

DISCIPLINE, INTERPRETATION & ENFORCEMENT (D.I.E.) BOARD

- requires 10 students-at-large (5 regular and 5 alternate) members who must be in their second or further years of studies

The D.I.E. Board:

- acts as administrative tribunal for Students' Union constitution and bylaws
- has "court-like" powers
- investigates and tries alleged breaches of discipline
- interprets Students' Union Constitution and Bylaws
- for further information contact **Suresh Mustapha, 259 SUB**
- Term of Office: 1 June 1991 to 30 May 1992**

REFUGEE STUDENT BOARD

- requires 1 student-at-large member

The Refugee Student Board:

- administers the fund established by SU referendum of 17 and 18 March 1988 for purpose of supporting refugee students on the U of A campus through the World University Service of Canada (WUSC) Student Refugee Program
- for further information contact **Sean Kennedy, 259 SUB**

EXTERNAL AFFAIRS BOARD

- requires 7 student-at-large members

The External Affairs Board:

- creates and coordinates projects on campus concerning various issues of interest and concern
- makes recommendations to Students' Council on political issues
- for further information contact **Sean Kennedy, 259 SUB**

STUDENT NEWSPAPER COMMITTEE

- requires 2 student-at-large members

The Student Newspaper Committee:

- hears grievances against "The Gateway" and recommends appropriate action
- meets and discusses the Editor-in-Chiefs monthly reports, and passes on the appropriate sections to Students' Council

- makes recommendations regarding the Student Newspaper Bylaw, and ensures Editors and News staff are obeying the same
- for further information contact **Marc Dumouchel, 259 SUB**

NOMINATING COMMITTEE

- requires 9 student-at-large members

The Nominating Committee:

- selects the Students' Union Directors of service areas and the Commissioners
- selects the members of other Students' Union boards and committees
- for further information contact **Suresh Mustapha, 259 SUB**

BUILDING SERVICE BOARD

- requires 5 student-at-large members

The Building Services Board:

- makes recommendations to Students' Council concerning building policies in the Students' Union Building (SUB)
- makes policy recommendations to Students Council concerning services offered by the Students' Union
- approves allocating of space in the Students' Union Building according to building policy
- considers applications for Dinwoodie cabarets
- for further information contact **Marc Dumouchel, 259 SUB**

HOUSING AND TRANSPORT COMMISSION

- requires 6 student-at-large members

The Housing and Transport Committee:

- makes policy recommendations to Students' Council concerning housing and transportation concerns
- is responsible for the preparation and maintenance of a long-range plan of housing and transportation for the students at the U of A by the Students' Union
- works with the various student residences on issues of concern
- investigates development and zoning plans for the University area
- for further information contact **Jody Wilson, 259 SUB**

Standing Committees of the University President and Vice Presidents

COMMITTEE ON SEXUAL HARASSMENT

- requires 2 undergraduate members

Purpose:

- to recommend policy about both informal and formal means of receiving problems/complaints
- to investigate complaints where no other negotiated or legislated means of investigation and discipline exist
- to forward recommendations and reports to the President regarding the above

Meets: At the call of the Chair

Term: 1 May 1991 to 30 April 1992

UNIVERSITY COMPUTING ADVISORY GROUP

- requires 1 undergraduate representative

Purpose:

- to provide a forum to discuss computing matters of concern to University
- to identify problems related to computing throughout the University
- to examine plans and priorities of University Computing Systems and make recommendations

Meets: At least once each month

Term: 1 May 1991 to 30 April 1992

SECURITY ADVISORY COMMITTEE

- requires 1 undergraduate representative

Purpose:

- to provide a forum for the review and formulation of security policy
- to ensure that security policy is in conformity with the law and to ensure consistent application on campus

Meets: At the call of the Chair

Term: 1 May 1991 to 30 April 1992

COMMITTEE ON OCCUPATIONAL HEALTH & SAFETY & ENVIRONMENTAL ISSUES

- requires 1 undergraduate student

Purpose:

- to recommend policy relating to all area of occupational health and safety and environmental issues and to serve as the focal point for consideration of general occupational health and safety and environmental policy issues of concern to the University community
- to receive reports from the Committee of Bio-Safety and Radiation Control, administrative units and committees involved in and concerned with occupational health and safety and environmental issues and programmes

Meets: At the call of the Chair

Term: 1 May 1991 to 30 April 1992

RECREATIONAL USE OF "PHYSICAL EDUCATION AND RECREATION CENTRE" COMMITTEE

- requires 3 undergraduate representatives

Purpose:

- to review recreational needs of the students and staff as they affect the scheduling of time in the Physical Education and Recreation Centre
- to establish policy as to the Centre's use during the periods not scheduled for regular classes

Meets: At the call of the Chair

Term: 1 May 1991 to 30 April 1992

UNIVERSITY COLLECTIONS COMMITTEE

- requires 1 undergraduate representative

Purpose:

- to recommend policy for security conservation, cataloging, exhibition and storage of the University Collections, and for the acquisition and disposition of major collections
- to aid in the acquisitions of outside funding for the support of the University Collections
- to assist in the preparation of central service budgets for, and the establishments of priorities for budget allocations to the University Collections
- to facilitate liaison between the University and other bodies concerned with the exhibition, care, and preservation of similar collections

Meets: At the call of the Chair, but no less than 4 per year

Term Expires: 30 June 1992

ADVISORY COMMITTEE ON THE PURCHASE AND PLACEMENT OF WORKS OF ART

- requires 1 undergraduate student

Purpose:

- to make recommendation and give advice to the Vice-President (Administration) on the purchase or commissioning of works of art purchases from capital funds

Meets: At the call of the Chair

Term: 1 May 1991 to 30 April 1992

University of Alberta Senate

- 3 undergraduate students required to sit on the University Senate

Duties of the Senate:

- the Senate's responsibility is to inquire into any matter that might tend to enhance the usefulness of the University. It acts as a two-way link between the University and the public. The Senate may also authorize the conferring of Honorary Degrees.
- the Senate meets five times yearly
- for further information contact **Sean Kennedy, 259 SUB**

Term: 1 May 1991 to 30 April 1991

TERM OF OFFICE: 1 May 1991 to 30 April 1992 (unless otherwise stated)

DEADLINES FOR APPLICATIONS: Friday, 5 April 1991, 4:00 pm.

For applications and information, contact the Students' Union Executive Offices, Room 259 SUB, 492-4236.
Applications are also available at SUB, HUB and CAB Info Booths. Confidentiality will be respected.

Classifieds

Advertising Manager: Tom Wright, 492-4241

FOR RENT

Rent-a-computer. Student discounts - 421-9748.

Room to sublet in furnished apt. 1/2 block from campus. May to Aug. \$240/month. Call Karin: 439-8692.

Summer sublet: 1 furnished bdrm. in HUB Mall. Furnished living room & kitchen. Free cable/utilities. Rent negotiable. Call Sue: 433-2769.

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Owner is Winnipeg bound. Must sell small revenue home near Bonnie Doon Mall. F.P. \$75,000, revenue \$800/month. Terms available. 1-271-6679 before 8 am. No agents.

Very successful 4 year old student window cleaning business. Over 600 clients. Call Greg: 488-6303.

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Laptop computer for sale. Zenith Z-180. Only \$1795 obo. Includes modem. Call Tony: 439-9237, between 10-5 pm.

WANTED

Dewey's Deli - counter person req'd days. Multiple shifts available. Contact Helen @ 492-4516.

Wanted: women softball players for city league team. Call John 487-4052.

50 people needed. Summer jobs & career positions available. Travel, work in western Canada, Montreal area or Nova Scotia area. Work hard for good pay. Work with other students. Gain valuable business experience. If you like to work at something interesting and have fun at the same time, call Deb between 9 am and 3:30 pm @ 424-1930.

Avanti Hair needs hair models. For a free haircut call 482-2396.

Bank on getting a tan as a College Pro Painter earning \$6-10/hour. For the best summer job under the sun pick up an application at CaPS and return it by April 5.

Eat for free everyday! Full-time night help required. Apply in person at SUBWAY 11323 - 104 Ave.

April 15, need full-time supervisor. Apply in person at SUBWAY, 10 McKenney Ave., St. Albert.

Summer employment child care. Seeking caring, energetic person to look after our precious 1 year old, 3-4 days a week in home near university. Must have impeccable references regarding experience caring for small children. Will consider students wanting to work May-June only or all summer. 436-1647.

Today's most exciting career opportunity. Be a College Maintenance Franchisee. Contact Don Ryl, Franchise Director: 431-2053, Cell: 446-2677.

Lot Boy needed for summer work. Business minded. 1 ton truck experience an asset. Call Donna: 466-5200.

Summer jobs, working outdoors. \$6-10/hour. For more information contact Bruce: 439-0892.

Treeplanters wanted. Kahan Reforestation, Prince George. Call Craig: 438-7931.

Excellent job opportunity. Landscape supervisor/laborer required. The person: prefer a 2nd year Commerce or Agriculture student, with landscaping experience. The job: general landscape maintenance, supervision, some managing duties. St. Albert area, April to September. \$7.50 - \$8.50. Contact: Brent@ 458-1644 (leave message if calling before 4:30 pm).

Calling all campers! Here's your chance to work this summer! Surprise ale Camp, Edson, Alberta. Details at the United Church Chaplaincy's office.

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Rowing Club for beginner's lessons this summer. Phone 453-8597.

Typist available in Ottewell area. \$1.50/page. Erna 465-4473.

Theses binding. Reasonably priced. Come direct to Alberta Book Bindery, 9850 - 60 Ave. Phone 435-8612.

Will type for students. Prefer nursing APA format. \$1.25/page. Willy 453-6804.

Professional typist - word processing. 24 hour turn-around service most papers. Gwen, 467-0515.

Southside Secretarial, phone 432-9414 (days and evenings). Fast turn around.

English tutor wants to help you with conversation, reading and writing. Call David 430-8461.

The Electronic Inkpot: accurate, proofread word processing. APA formatting available. 466-6510.

Sherwood Park - laser printer - \$1.50 page reports - not GST. 922-6394 Resumes.

PERSONALS

Grob: Je veux etre la cause de tes nuits blanches. Te quiero, Mim.

Crisis Line. Do you need help? Are you in trouble? Call Telecare - a telephone hotline @ 426-5199. 4 pm - 12 midnight, 7 days a week. Free confidential listening.

Pregnant and distressed? Free confidential help/pregnancy tests. Campus Birthright 492-2115. Rm 030W, SUB, Mon & Wed, 10 am - 2 pm. Tues & Thurs, 10 am - 12:30 pm.

If you're pregnant but don't want to be, call the Abortion Hotline for the information you need. 1-800-424-2280, 7:30-3:30 (confidential).

Injured by abortion? Suffering from Post Abortion Syndrome? In need of pregnancy counselling? Phone Women Exploited at 1-800-665-0570 for confidential assistance.

GENERALS

Family studies students: wine & cheese/info. session for all family studies students. April 5, 3-57 Assinaboia Hall, 3 pm.

Campus Presbyterian Community: to become a registered club we need a few more students. Contact Pauline Grant 492-7524 or 171B HUB Int'l.

Spring Introductory Sign Language Class. Non credit. Tuesdays & Thursdays 6-9 pm. Cost is \$70/person, May 14 - June 20. Call Disabled Student Services 492-3381 to register.

Students' Int'l Health Assoc: meets the first Wednesday of each month, Classroom F, Walter MacKenzie Centre, 5:00 pm.

U of A Phantasy Gamers Club: hash, slash, parry, thrust zot. Trapped in an adults body? Wanna Dean's vacation? Sign up. SUB 030U.

U of A Cycling Tourists: long distance cyclists - come ask about our spring ride down the Eastern seaboard. Room 30D SUB.

Campus Advent/Dialogue: Contemporary Christian dialogues on a variety of topics. 1st Sat. of every month, 4 pm, Ed North 2-105.

Campus Presbyterian Community: we need you! Opportunities for mutual growth, support and service. Contact Pauline Grant, 492-7524 or 171B HUB.

Christian Reformed Chaplaincy: welcome to a weekly soup & sandwich supper with discussions on faith and learning. Meditation Room (SUB 158A) at 5 pm.

Arts Students' Assoc.: free coffee day. Every Friday, 9:30 am til the coffee runs out. HC 2-10. Bring your own mug and be environmentally friendly. And buy your Arts t-shirt.

Wildlands Wildlife Club: every Friday at noon to discuss a variety of wildland issues. For info contact Laurie at 492-2056.

U of A Pro Choice: fighting for abortion access. Office: SUB 614 (hours posted on door). No more meetings, but office hours during summer.

Baptist Student Ministries: "Focus" every Monday at 5 pm, room 171A HUB. Info: 492-7504.

Alpine (Ski) Racing Club: to all members. Dryland will continue until April, Mon & Wed, 5 pm promptly. Meet in Buttermere.

U of A Skydivers: Want to jump out of a plane. Come talk to us first. Visit us at 030F SUB.

U of A Chess Club: meets every day in room 030D SUB between 9 am and 5 pm. Everyone welcome.

U of A Trotskyist League: now available - Spartacist (winter 1990-91) Theoretical journal of the Int'l Communist League. Contact Asha: 436-5105.

AFECT: learn about who we are and what we want to do. 618 SUB. Any day of the week.

Scuba Club: underwater sex? Tight, wet spandex? Snorkelling? Ever wondered about these? Come talk to us in 620 SUB.

U of A Objectivist Club: Ayn Rand's philosophy. Objectivism discussed at Wed meetings. More info at our office - 030K SUB.

Women's Collective: office hours - every Tues, 2-4 pm & Wed 12-3 pm 030N SUB.

U of A PC Youth Club: executive meetings every Thurs, TB87 at 4 pm. Everyone welcome. Power Plant afterwards.

U of A Rugby: practices Tues @ 6:30 on Pavillion concourse and Thurs @ 7:30 on Pavillion floor.

Gays and Lesbians on Campus: office hours, MTRF 12-2 pm, 030N SUB. Phone 492-7528.

Muslim Students Assoc: Friday prayers. Meditation room, 12:30 MST (1:30 DST). for more info drop by our office 030E SUB.

Baptist Student Ministries: "Focus" every Mon at 5 pm in 169 HUB. A time to sing songs, worship, discuss issues, etc. "Good News Travels Fast", a bible study about sharing our faith. Every Wed, 10 am in 169 HUB. Everyone welcome.

U of A Pro-Life: actively promotes moral regard for the sanctity of human life from conception until natural death. Meet Mondays, 1-7 Humanities @ 4 pm.

Lutheran Fellowship (LCC): mid-week meetings, Wed, 6:30 pm, Inter-faith Chapel (HUB). More info: 463-7022.

U of A Student Liberal Club: come drop by our office - 030V SUB. Hours: 2-4 pm Mon - Thurs. 12-2 pm Fridays.

Campus Advent: office in SUB bsmt. 030W. Variety of activities posted on door. Come join us.

Keep-fit Yoga Club: offering classes throughout the year. Info: Carol 471-2989 evenings.

Debate Club: meets every Wed 5 pm in 2-42 Humanities. New members welcome.

U of A Scandinavian Club: language tables, Swedish 10 am Wed; Norwegian 1 pm Wed in Arts 312.

U of A Wado-Kai Club: beginners classes, 5:30-7:30 pm, Mon, Fri in W1-14, Wed in SUB basement.

Campus Birthright: support group for pregnant women. Call Campus Birthright at 492-2115 or Bernice at 455-1943.

U of A Go Club: interested in playing the ancient game of Go? Beginners always welcome. Lessons available. Meet every Wed, 7-11 pm, 142 SUB.

Math Sciences Society: activities and social opportunities for students in the Mathematical Sciences. For info visit 549 CAB or call 492-3612.

Tae Kwon Do Club: beginners, men & women, all ages. 6:30-9 pm, Mon & Fri in SUB bsmt, Wed in E-19 Phys Ed bldg. Phone 433-2224.

Dead Comp. Sci. Society (DCS): Thurs, 3:30 pm, GSB 702.

Mature Undergrad and Graduate Students (MUGS): drop in coffeklatsch 10-2 pm. Heritage lounge, Athabasca Hall, Mon - Thurs. \$10 membership. Bring lunch, coffee supplied.

Entrepreneur Club: be your own boss. Join the Entrepreneur club. Room 3-02 Business, 492-5036.

United Church Campus Ministry: "God Talk" study, Fir, 12:15 pm, room 158A SUB. — Worship, Wed, 8:15 am, St. Stephen's College. — Ecumenical Eucharist (Lutheran, Anglican, United), Tues noon hour, room 158A SUB. — Simply making it through the week.

Meditation, contemplative prayer and spiritual growth. Mon, 12:15 pm Gameau United Church.

Society for Creative Anachronism: we recreate medieval life "as it should have been". Wed, 8 pm in 034 SUB or call Will at 433-6856.

U of A Star Trek Club: unlike the Scuba Club we don't have body lice, rectal itch, nasal polyps or eye snot. So see us 6-20 SUB.

Karate-Do goju Kai Campus Club: beginners always welcome, 5-7 pm, Tuesdays & 6-8 pm Thursdays in SUB rec room.

U of A Bridge Club: meets every Fri, 7-11 pm, TB65. Info: Kun 492-1119.

U of A Musicians Club: new members of all musical interests welcome. Call 464-7383 for more info.

MOOSE Club: the club to end all clubs, needs you to support our cause. Let it be known, MOOSE lives, 030V SUB. Ilia Odio Axtonum Hoytus.

THREE LINES FREE

Aila (the ADVB Chair): Happy Birthday and love and kisses from the CRAZY gang at SORSE!!!

Return of the Birthday Fish! To the boy with a great "characteristic of trying" Happy B-day! From a very secret admirer...

The DG's would like to congratulate the Kappa Alpha Thetas on their 60th Ann. Here's to 60 more fabulous years!

Lavery Gal: Caught between patience and anxiety. Looking forward to again seeing your beautiful smile. —Goose Guy.

Dear Snicklefritz, Happy Birthday Little Devil! Miss you heaps- we'll be together soon! Love you always. - Your Lust Bunny, Beaker.

Gumby Girl: 4 years of hell are almost over. Congrats! Next stop Letterman! Ang

Bleached-blond stud (front row)- those powerful hands are turning us on. We are fantasizing about a better use for your hands - other than squeezing your pen. Wet Dreamers.

Alfred in Chem 270 MWF: Just had to let you know, I think you're very cool. You say a cute "hi" - I'm curious, but just too shy. RSVP?

Stella Student: Of course you are forever bound. Fly with me and you won't come down. Take a chance, withdraw your key. Only I can set you free. Patience.

Why did the Girl From Kalamazoo cross the road? To watch her sister blow peanuts out her nose.

Canyon Man- only you can make my wheels turn so smoothly! Zameese.

I am not a crook. EDN for dictator. Vote for me!

Hey D.A1: Someone told me that 5x2=7. What do you think? B.

Colin James babes - pinch and Lambada was fun! Coffee's on me - F April 5 @ 10:00 HUB Java Jive or U choose - mornings free: CG

Mozzerella; No more Cheddar. 4 an Apology and lunch on Fri my treat meet me same time same place. Flowers.

Three Lines Free rules and regulations

1) TLF messages are to be a maximum of 150 characters long, including spaces and punctuation. Messages that exceed this length will be charged the standard classified advertising rate of 30 cents a word or just cut off at the nearest word.

2) TLF messages are subject to editing for length and content.

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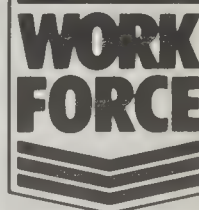
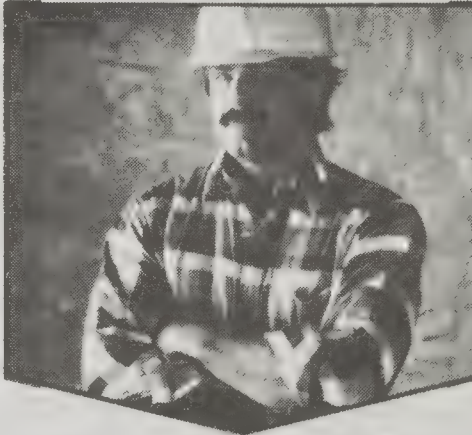
3) There is a limit of one message per person per issue.

4) TLF messages must be submitted in writing along with name, student ID number and phone number.

5) TLF messages must be brought *in person* to the Gateway production room, Room 238 Students' Union Building, at the following times: Friday from 12:30 pm to 2:30 pm and Tuesday from 4:00 pm to 5:00 pm.

6) TLF users will be asked to present a valid Student ID card. If you use a pseudonym, it will be recorded for your use exclusively.

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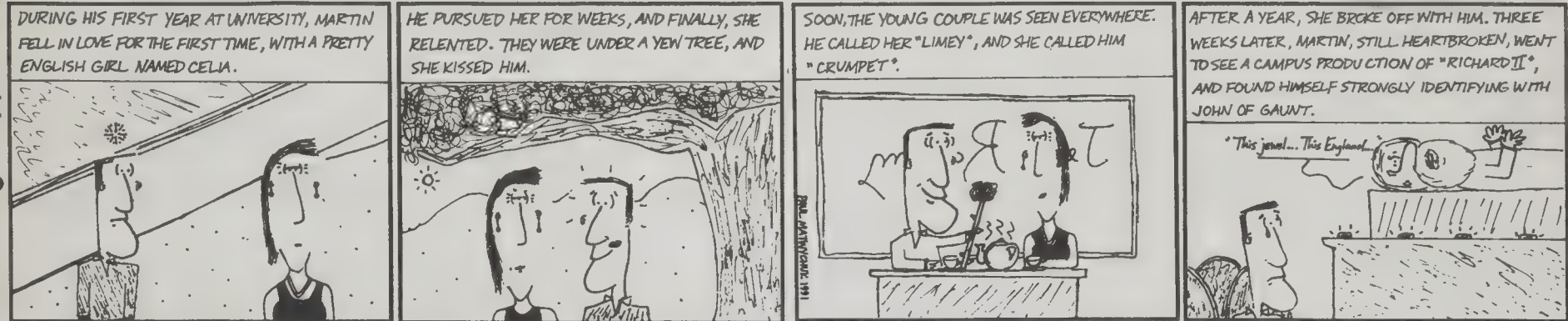
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AIR TIGHT



Issue #107

Special R.I.P. (for now) edition

Dread Zeppelin's diet of destruction

plus Persuaders, Kathleen
Yearwood, and more.



AIR TIGHT

AirTight is the publication arm of FM88 CJSR, a non-profit, volunteer-serviced Campus/Community radio station.

CJSR is heard on 88.5 FM in Metropolitan Edmonton with a transmitting power level of 44.5 watts.

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Or drop into:

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DRAMATIS PERSONAE

Editor

Gene Kosowan

Contributors

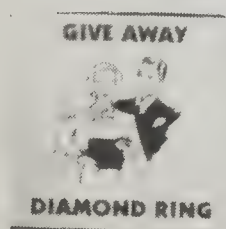
Christine Chomiak
John Dis
Jim Knutsen
Gene Kosowan
Jennifer Sauriol
Steve Swalsky
Darren Taylor

Layout

Kevin G.
Gene Kosowan
Melinda Mills
Mike Pastien
Jennifer Sauriol



SHOOT OUT TV



Speakeasy

ARIA ignorance reigns supreme

by Cameron Noyes

More lessons in the ridiculous. I had been working to figure out whether or not the voting members of ARIA were mentally handicapped or not. Now, I'm thoroughly convinced.

Once again, local companies with large voting blocs have made farcical what had the potential to be a legitimate awards presentation for a dignified organization.

After having overlooked artists such as SNFU in past years, it has become obvious that either a) ARIA members could be bothered to educate themselves on the province's artists to acknowledge their talent appropriately, or b) they are biased to the point of ignorance and self-aggrandizement.

Fortunately, I don't have a list of awards and awardees in front of me so you'll be spared several extra pages of raging. Credit where credit is due, some awards could not have been more appropriately placed. That I could talk about anywhere...

I have this feeling that Jr. Gone Wild may not have ever won an ARIA award if they had signed an out-of-province record deal. This is not to demean Jr. or their record company; both have accomplished incredible stuff in the past as well as present. But the voter has completely ignored their releases and diligence in past years. I'm surprised they even showed up at the banquet. My only objection to any part

of the Jr. coup is the Alternative citation. Maybe after years of involvement in alternative music, I feel more strongly about this category than your average Joe. But to me, alternative and pop are two different animals. Jr's past involvement in alternative music could justify this to some degree and if they had been awarded this one a couple years ago, I would have applauded the voters' decision. This year, it may have appropriately been awarded to the Imagineers, the Smalls, or another act pursuing the alternative music circuit. The voting members of ARIA don't seem to care about what alternative music is, anyway, and hey, who wants to vote for someone you don't know?

On now to the singularly most pathetic and appalling vote of the whole dang shootin' match. Proof that not only does ignorance reign supreme on the ARIA spaceship, but that a company can buy votes by purchasing memberships. I probably shouldn't name the company, although they deserve it. P.J. McDonald, creator of some of the most objectionable pap to be released in recent years, received a Roots/Traditional citation over Bill Bourne and Alan MacLeod. Not only did Bourne and MacLeod win a Juno, but MacLeod has been repeatedly voted the most influential war piper in the world (yes, world, folks, not merely province). So Albertans come out

looking like tasteless geeks because a certain bloc of voters couldn't help voting for their associate instead of with their ears, heads and hearts. Switch this scenario to the political ballot box and we have a mighty ugly scene, don't we?

Third and last tirade: Big House (winners of the Hard Rock/Heavy Metal category) are no longer an Alberta band. When they were, they only released one song on a compilation five years ago. If any other bands in this category feel strongly to litigate, you'll have a chance. 'Nuff said.

So there we go, another waste of ink on the deaf ("tone" be included) ears of the Alberta Recording Industry Association. It's distressing to think of the reaction of any young musicians who saw this awards show. The brighter and better of the lot will be purchasing plane and bus tickets to somewhere else. Can you blame them? It would be obvious to me in their position that I would get little, if any, support from people like ARIA.

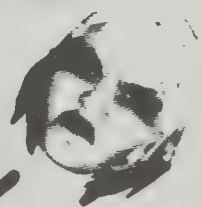
I will rest easier tonight with the knowledge that the real victim is ARIA itself. Through their lack of objectivity, their ignorance and their backstairs butt-patting nepotism, they have made us all (once again) look like morons in front of the national and international music industry. It looks damn good on us too, and it could easily be the

undoing of ARIA. They will get older, fatter, and will die. People with respect for music and the rare ideal of justice will look at them with contempt and anger. Don't think ever that they don't deserve it.

Via this letter, I may have garnered some contempt of my own, but if your opinion is worth what your vote is, I can live with it.

Editor's note: Cameron Noyes is manager of Kathleen Yearwood, who was nominated this year for an ARIA in the Best Roots/Traditional category, and would like to emphasize that he is in no way involved with the artists he spoke in defence of, and was not personally affected by their loss in the ballot sweepstakes. Further points of clarification include the fact that both Jr. Gone Wild and SNFU received Alternative nominations in 1987, but lost to This Fear. Jr. won this year, as did SNFU in 1990, but only after the latter's demise six months previous. Also, Big House issued a CD called Pretty Things on the BMG label as residents of Toronto, but according to the ARIA Verification Committee, they did live in Alberta at some point during the last eligibility period (from August 1, 1989 to October 31, 1990). The record was released during the final month of that period. Finally, it should be noted that P.J. McDonald records for the DMT label in Edmonton.

GrueLLa's Gaborama



Bonjourno, babe-olas, here's the shit to shovel, the feces to fondle, the chow to chew for the almighty month o' April. Mind you, you won't be hearin' these ramblings again 'till September as AirTight won't be published 'till then, boo, hoo, what will you do this summer without me?

First of all, let's get the gigola scene over and done with at this very moment. Bronx is the place to be (of course) for hip-hop-happening shows this month. April 4 features one of E-town's own gawd-type groups, the Smalls, along with Cowntown's answer to thee Cheelee Peppers, **Jonestown Punch**. Tix are six smackers, and get there early, if you don't wanna wait in line for fifty gazillion years like you had to for the Smalls/Imagineers show in February. There's no show April 11, as on April 12, the righteous **Dream Warriors** will be defining their own boombastic jazz style. Tix are \$10 advance or \$12 at the door. Don't

miss this one, bub! Some swell band will be playing April 18, and whoa, hold onto your hats, **Coffin Break**, hailing from the almighty city of Seattle, will be gracin' Bronx's stage April 25 with their heavy duty sound, and remember, just say no (to religion). May 7 features the rather twisted **Zeppelin/Elvis** sounds of **Dread Zeppelin**, so there! Plus there's **Neil Young** and **Sonic Youth** at the Coliseum April 15.

Not too much in the rumor mill this month, 'cept for possibly **Beat Happening** and **Steel Pole Bath tub** coming thru sometime in the spring/summer.

For all you folks between the ages of 13-19 in a band, why not enter the **Boom 'n' Blast** teen battle of the bands? You can win neat stuff like 45 hours of studio time and video production. Entry deadline is April 15, and for more info, call **Todd Ferguson** at 426-4811.

And now for other stuff. The only

Juno winner connected with E-town this year was former **NEO A4** drummer **Joel Anderson**, who is currently the stick man for Toronto's **Leslie Spit Treeo** (this year's Most Promising Artists). **Kathleen Yearwood** leaves early April for a two-month European stint, which will include a gig in Germany set up by someone from **Einstuerzende Neubauten**. Woo. Her new single "Universal Incest" has just been released on San Fran's Desolation Row label and talks are continuing with Polygram.

Boppin' In Canada, the compilation CD featuring **Ray Condo**, **Herald Nix** and our hometown heroes **The Dusty Chaps**, has just been released in Europe on Nervous Records, but will only be available on import in the frozen north (aka Canada). And that, man, is one darn shame.

Wheat Chiefs are on tour out east and will be back in late April, while another E-town gawd-type band just

returned from a mighty fine Pacific Northwest coast-type tour. Yup, the Imagineers went over darn tootin' well in Portland, Eugene, Victoria and Vancouver, but unfortunately, they met up with some independent weasley slimeball promoter when they played **The Vogue** in Seattle. Them darn rodents are everywhere, man! Oh, yeah, keep an eye out for **Jehovah's Waitresses** CD box sets!

Well, them's the ramblin's for April and them's the last ramblin's until September. Remember to keep yer ears to the almight CJSR-FM88 for other neat stuff, and I almost forgot, the **Detonators** will be playing at Sacred Heart Parish (Remember going to gigs in that old church basement?) April 19! So bye, bye, keep yer eye on the sky, or else you'll land in a smelly cow pie.

Sonic Youth



Yearwood: ominous and turbulent

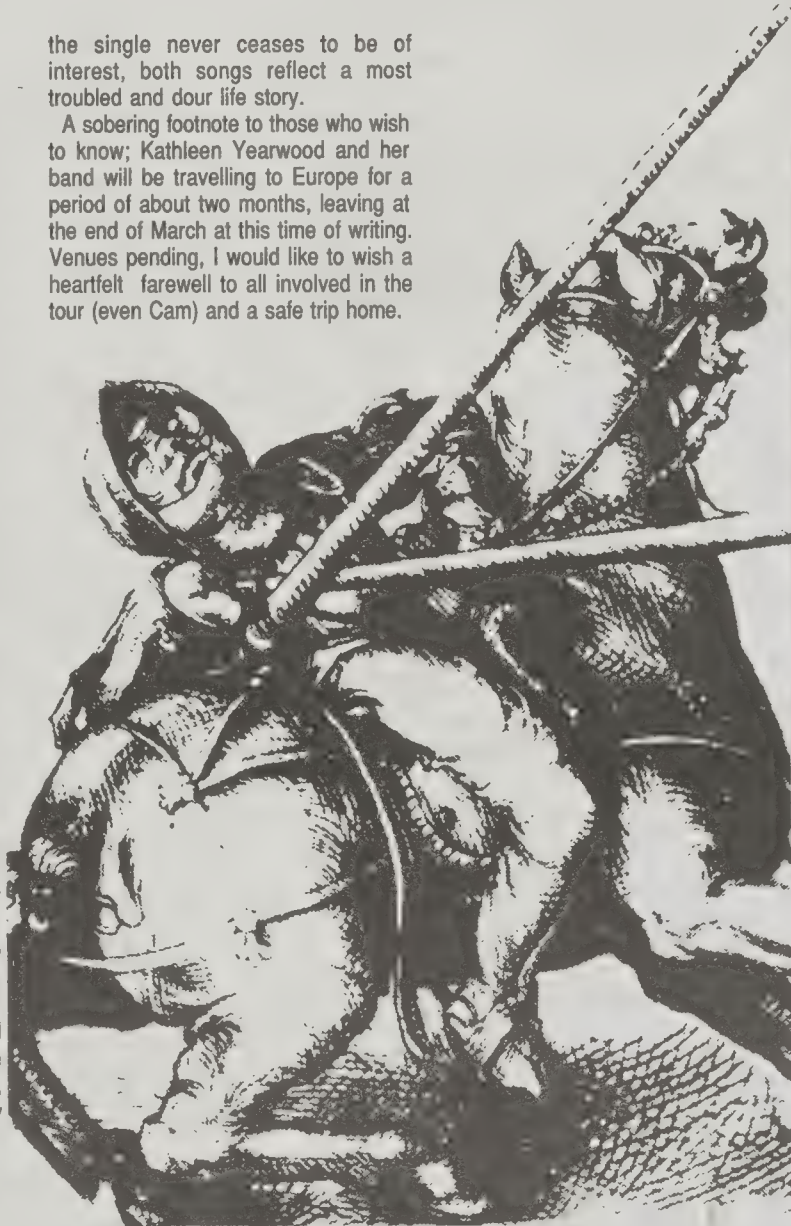
by Darren Taylor

Kathleen Yearwood is an ambitious and thoughtful guitarist-songwriter immersed in what could be described as contemporary folk (although some folk purists might be inclined to redefine the genre to which her music extends). This 33-year-old, based in Redwater, Alta., loves to use her operatic range - a scintillating and beautiful soprano with able, though necessarily understated, backing from her band Cheval De Guerre. Her complex and evocative song forms are most often spare and driving, her voice and delivery nothing short of dynamic. The band features former A:Noyes rhythm section Robert Paches and Reg Elder, plus guitarist Steve Loree and minimal but tasteful violin and soprano sax from Ross Campbell.

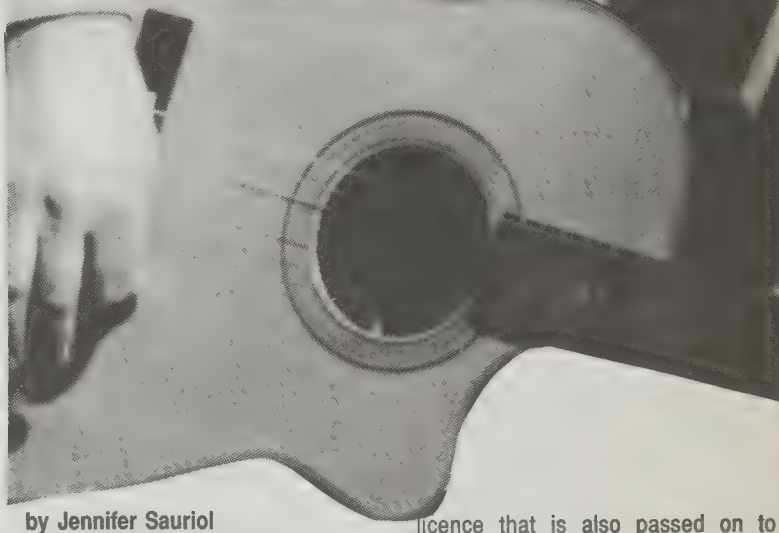
Her new seven-inch single features "La Filles D'un Laboreaux" - a beautiful and ethereal traditional ballad, which exudes a mood that is both positively haunting and unobtrusively compelling. The sound is admirably thin, unlike the comparably dense production on her Dead Branches Make A Noise tape release of yesteryear. A sad but hopeful song, this is mood music worthy of what Leonard Cohen accomplished twenty-five years ago; music to address the existential despair of those in the know. As well, you will find "Universal Incest", a song reworked from her 1989 cassette release entitled House Work. This begins with, gosh, musical pitterpat that eventually winds down to a calmer, more assured pace, only to reassume its initial intensity before the finale. Although

the single never ceases to be of interest, both songs reflect a most troubled and dour life story.

A sobering footnote to those who wish to know; Kathleen Yearwood and her band will be travelling to Europe for a period of about two months, leaving at the end of March at this time of writing. Venues pending, I would like to wish a heartfelt farewell to all involved in the tour (even Cam) and a safe trip home.



Folkie sounding board



by Jennifer Sauriol

The City Media Club's Folk Open Stage is proving itself to be both a successful and inspirational sounding board for local folk enthusiasts. Hosted by Jongleur bassist Georges Giguere, the open stage provides fresh material a voice and an opportunity for new musicians to cut their teeth on the art of performance.

"It's a great place for new musicians, there are distractions. The pool table is always going and people are always talking. It's important for an artist to get over that," said Giguere before the March 21 show.

Giguere began the open stage in April, 1990, after realizing the gaping hole in opportunity available for new folk artists. After approaching The Media Club, Giguere was given free reign over the monthly event; an open

licence that is also passed on to performers. Very few restrictions are enforced. The evening is free for exploration.

"I don't allow any rock, jazz or classical," stated Giguere.

"There are venues that cater to each. We are supporting folk music."

A sign up sheet is left by the door at the beginning of the night, where performers may book their twenty minute sets. The first come, first serve policy surprises some latecomers, who find themselves forced to play in the early morning hours. It's a popular night and people are beginning to take notice. Members of the Folk Fest have been out and notes are being taken.

The Open Stage is held the third Thursday of each month at the City Media Club (8903-99 Street).



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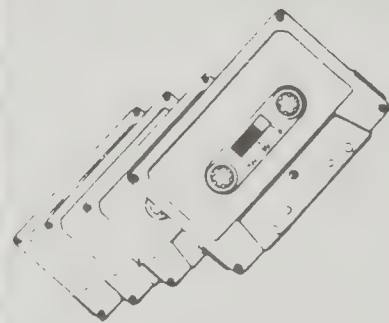
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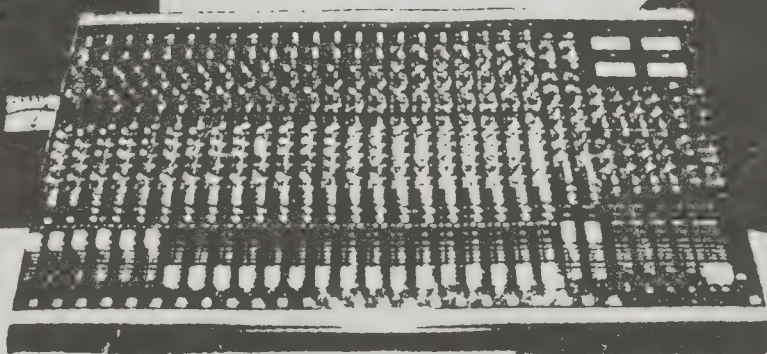
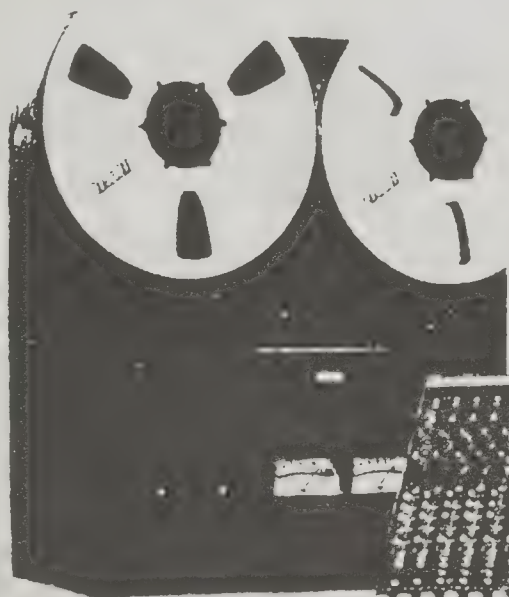
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Elvis Dread-locked



by John Dis

What do you get when you cross Elvis with Led Zeppelin?

No, this is not a joke. Sprinkle the product generously with a reggae style and you get Dread Zeppelin, one of the more innovative groups to hit the stage in a long time. The five piece (sometimes more) band, fronted by Kung-fu and nutrition expert Tortelvis, have toured almost constantly since their release in 1990 of *Un-Led-Ed*, and are scheduled to play the Bronx on May 7th.

As Tortelvis explains, the origins of the band are in California in 1977. "It was an idea Elvis Presley had come up with and gave to me. He simply said, 'Tortelvis, play Led Zeppelin music in a reggae style. The way it's supposed to be done.' Of course being very young at the time, I didn't really know what he meant. I was delivering milk, something I've done for a long time and one day I ran into the back of a Ford Pinto with a milk truck. Out popped five reggae musicians, who I then hired. It was at that point that I figured out what Elvis meant."

The group expected to play to alternative crowds, "but when we started, we got a lot of heavy metal kids coming out." Now, Tortelvis says, "The fans are mainly just Led Zep fans from age fifteen to forty." As they continue to tour, the crowds have grown and the band has expanded its rounds to include Italy, Japan, Holland and Austria. They play mostly small venues of about 2,000 people because "there's so much happening on stage you have to get up close to see what's going on". That's important in the non-English speaking

countries they've played. There, the people react to the "sightgags", rather than the vocal humour of Tortelvis and the band. But-Mon, whose bass and vocals are all pre-recorded, dances onstage, adding to the energy of the music. He is said, however, to be getting a little bottom heavy, but Tortelvis is planning to help him with a balanced diet of deep-fried cheeseburgers. The others are all quality musicians who give the band an original sound and style. "There's a lot to enjoy, it's not just a bunch of guys on stage joking around". Most of all, Dread Zeppelin wants to have fun and Tortelvis is quick to admit that they'll quickly close down the act if they stop enjoying what they're doing.

For now the band plans to continue touring in support of their new release "5,000,000" which shows the band breaking new ground. Only five Zep covers this time as well as a version of 'Stir It Up' and the Yardbirds classic 'Train Kept a Rollin'. There are also four original songs in the hopes of something different. The first single is to be 'Stairway to Heaven', but watch for 'Stir It Up' to be the sleeper-hit. The new album also features more vocals by the other band members. "It just worked out that way. That's one of the great things about the group, we have the freedom to do what we want to".

Following the Canadian tour, its off to Europe again for more fun. "A lot of guys get up on stage and take themselves really seriously. I think a lot of them could stand to lighten up a bit. The point is to entertain ourselves and if that happens then the audience picks up on it. But because we're still making good music, there is a lot to enjoy".

Goldfish For Gogo

by Jennifer Sauriol

Outspoken to a fault - Dave Gogo of The Persuaders has both enraptured and enraged his audiences with stage commentary. Gogo's presence demands attention, almost to the point of sublime.

"Ya know, you're on stage and you want to get a rap going with the audience - there's a certain energy level I reach where I get a little outrageous and I say things, but I'm just jiving most of the time when I'm up there. Some people get really mad," he said.

"It's a weird thing - you're up there singing these blues songs - the macho guy and all the little women better watch out - I just start howling sometimes. I try to make comments about it and people get uptight. I don't know what to do about it."

A facetious stage show and savage talent have taken Dave Gogo to the brink of widespread success. Backed by Pierre Komen on saxophone, Todd Sacerty on bass and Damian Graham on drums, The Persuaders have introduced a new, younger sound to the blues market, cementing psychedelic with roadhouse, power with grace.

"We're not a real standard blues band - we don't go play 'Keys to the Wind' for eight minutes. We know the traditional stuff but we expand on it. We play the way we feel and maybe reorganize it. I think the band is growing a lot in our influences. We appeal to younger people - it's almost as if we're a 'progressive blues band,' we don't mind tearing it up, but we tip our hats to traditional styles."

Dave's respect for tradition has led him to both meet and play with many of his idols. Stevie Ray Vaughan, Bo Diddley and Albert Collins have shared their stages with Gogo and have provided him with both inspiration and support. A long history with Albert Collins climaxed last summer after a chance meeting in Austin, Texas.

"When I was a young guy, I used to sneak in to see Albert in Vancouver and I would get to hang out with him. I used to bring smoked salmon, so I got tight with the band. Last year we got the opening slot for his gig at Harpo's (Victoria), and they watched us and really liked it, so Albert brought me up to jam - it was groovy. Then - I went down to Texas for a little holiday and I ran into him down there at Antones in Austin. Albert invited me on stage, then he invited me to come along for a week with them - we went all the way through the Midwest United States and ended up in Chicago and it was really fun."

The Persuaders have just linked with big time management and are working towards signing a label.

"It's The Management Trust Inc. Jacob Gold and Allan R. Gregg and we are working with a new agency as well, we have Steve Harman as our agent. It just happened recently and it's looking really good 'cause their other band is The Tragically Hip and they've done a really good job with them. Things so far have looked great, big plans in the works."

Big plans, big future. The Persuaders have fans lined up like guppies to the side of an aquarium. Oh, let the goldfish go.



wax whacks

by Gene Kosowan

VARIOUS ARTISTS, Death Of Vinyl (DOVentertainment)

Oh, what brave hucksters these Toronto noise merchants be! With intricate packaging, uncharacteristic of most product churned out by independent avant-gardists, DOV offers a pastiche of works submitted by 16 artists from seven countries, under the theme and lamentations of the demise of vinyl due, more to corporate pressure than consumer preferences.

While the transition to glass mastering is a whole new ball of wax and is too complex to be documented in this space, suffice to say that the material itself is indicative of the fact that experimentation will not go the way of the platter. Canada is very well represented with the James Brown-Public Enemy plunderphonics of John Oswald and the found-sound funk orientations of Sucking Chest Wound and Nubile G & The Spurious Whiz, not to mention the dirge-like electronics of Dante and Digital Poodle.

The atonal ambience of England's Zoviet France is less obvious than usual, as they seem to opt for the pilfer and distort route, as evidenced by their massacre of what could have been Souza. Germany's Alfred 23 Harth & Collectionism recalls industrial heydays, while entries from Japan (Vasilik and Roughage) are closer to celestial in concept.

-Vinyl may be R.I. P., but imagination lives on.

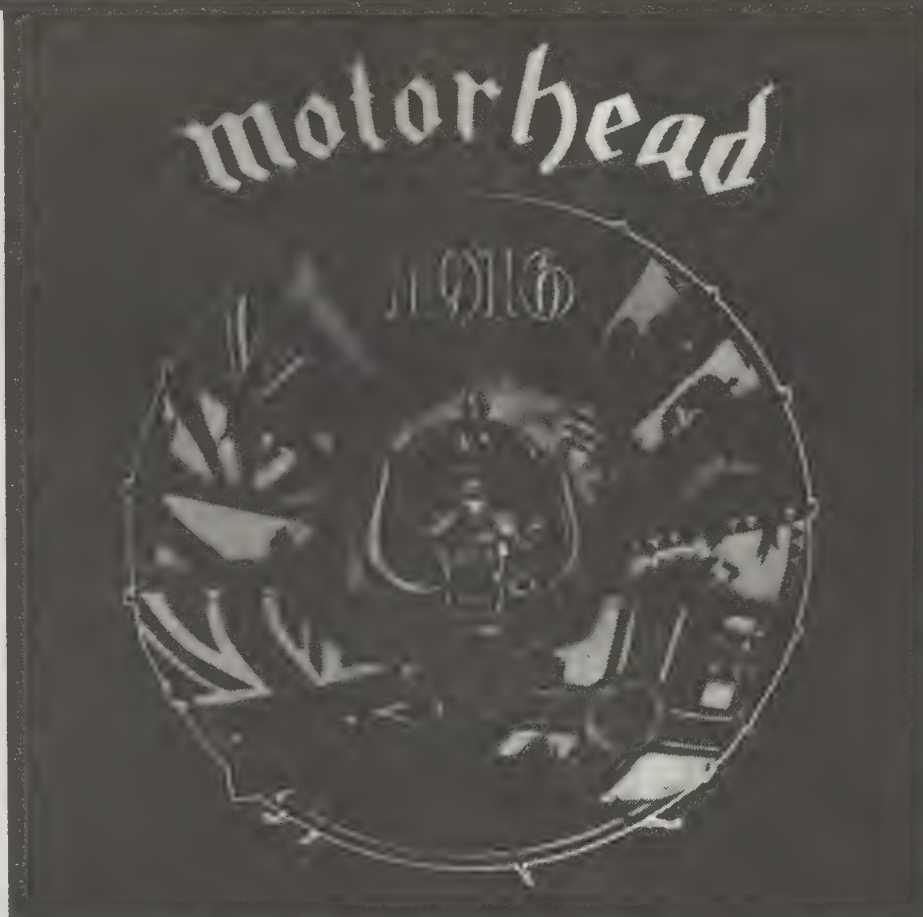
MENDELSON JOE, Addicted (Anthem)

Mendelson Joe doesn't give a fuck about what anyone thinks of him, which is a pretty healthy attitude to have when you live in commercial isolation. While many jaded bikers may hanker for the days of the old McKenna-Mendelson-Mainline outfit, and others wonder why the hell he transposed his last and given names, as long as there's a little record company interested enough in his work and sells enough to at least make a minor profit margin, the man is happy.

The stardom spectre seems to be no monkey on the Mendelson's back when he observes brass ring-chasers spin in circles (in "Going Through the Motions"), or predatory opportunists (in "They Will Take

Take Your Pants"), because after all, regardless of one's place in this economic vertical mosaic, "I am a cockroach and you are a cockroach too" (From "Cockroach").

As a guitarist who can spin circles around most rootsy-wannabes, Mendelson has no stellar aspirations of offset his passion, which is in doing what he damn well pleases.



MOTORHEAD, 1916 (WTG)

The Ramones have always been Phil Spector cranked to 11. All Motorhead had to do was replace Joey's whine with Lemmy's rasp and soup up that old Rocket To Russia with the addition of a few db's and RPM's to boot. So it's little wonder that the Killmister battalion pays homage to the old CBGB's terrors who helped change forever our attitudes toward rock music on 1916, their latest outing.

True to metal's mercenary attitudes, there is a tacit reference to warfare, no doubt coinciding with a Gulf conflict that ended quicker than you could spin "Ace Of Spades". Such is the case on 1916's title track, which chronicles the

life of a freedom fighter during the tail end of World War One. Never quite adept in the lyrical end of the lost art of tunesmithing, Lemmy odes show some compassion when he evokes "A thirst for the Hun, we were food for the gun and that's what you are when you're soldiers".

Forgetting for a moment absolute melancholy downers like "Love You Forever", Motorhead's digs at pretensions are hilarious especially with "Angel City", which pokes fun at the excesses of over-rated Hollywood heroes ("I wanna backstage pass, drink Bon Jovi's booze for free.")

Maybe the Ramones tribute and a reference to a battle that ended over 70 years ago indicates that Motorhead

may be past their prime and struggling to stay in league with Sub-Popster upstarts. If that's the case 1916 indicates no rust on the afterburners, and if anything does eventually go on the fritz, expect one hell of a bang when they go.



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whaddayawant live?

BOOTSAUCE, LOVED ONE, Bronx (March 7)
by Steve Swalsky

Bedecked in garish and downright ugly outfits, they whipped the crowd into a frenzy with their funky slap bass, distorted, whiny guitars and lead singer who can balance putting on a show with being the show.

Red Hot Chili Peppers? No. Faith No More? Nope. Limbomaniacs? Try again. Alberta funksters Jonestown Punch or One Soul Down? Ooh, so close! It was Montreal's Bootsauce.

Although the show was extremely well received by the maximum-capacity audience, after a few songs, I got that feeling that I had heard and seen this all before. Bootsauce is a competent band who put on a dynamic, energetic show and singer Drew Ling worked the crowd well, but they pay homage to the Shrine of the Red Hot Chili Peppers more than a wee bit overtly. Indeed, a new song, "Big and Bad," sounded like a reworking of the RHCP's "Taste the Pain."

A minor quibble, perhaps, but when I go to see a band and they use taped overdubs and treat a computer as a band member, I got that sneaky feeling that more than just a little bit of the show was artificially enhanced. Demerits too, for a drummer who is reliant on a click track to maintain a steady beat.

Opening act Loved One again put on an entertaining and tight show. Too bad much of the crowd appeared to be weaned on MuchMusic and had problems relating to a band without a video. I wonder what they would think of the band's 1965 hearse?

BOB'S YOUR UNCLE, Power Plant (March 7)
by Jim Knutsen

Bob's Your Uncle was this week's yuppie bar band. A huge colorful mural backdrop made it clear that this band is from Toronto (no prairie band would go through the trouble). My guess was close; Vancouver is Bob's home. The next overwhelming impression was, oh, no, a Sugarcubes ripoff, led by a petite young girl with a strong voice. That was not the case. Bob's have a sound they can confidently call their own (a now somewhat trendy), semi-folk-influenced rock-pop mishmash.

The most memorable part of Bob's is Sook-Yin Lee's love of toys. She's always beating on a cowbell or blowing through a curtain rod to create some inescapably original sound. Most of the time, the pseudo-instruments added to the harmony, beat or continuity of the song. But on occasion, a toy whistle for instance, it turned out to be more of an annoyance than an instrument.

In general, Bob's Your Uncle is a good, tight original-sounding band with an edge which Sook-Yin gives to the visual and audible aspect of the band. With some support from their label, Bob's Your Uncle could easily make it into pop radio land.



Bob's Your Uncle

NIRVANA, ZERO TOLERANCE, Bronx (March 5)
by Christine Chomiak

It was snowing and blowing that dreary Tuesday night, and the band was late, getting lost on the way back from 'The Mall'. Folks with nothing better to do or yearning for enlightenment headed down to Bronx to catch a glimpse of one of the most almighty bands around these days.

Kurt Kobain, Chris Novoselic, and the drummer (well, the last time I saw them they had the Melvin's drummer, Dales, and this sure the heck wasn't him) sauntered on stage and opened up the night with "Love Buzz", and from then on, they did not take a break, with Kobain throwing himself on the stage floor a few times, wrecking a guitar here 'n' there, and generally making as much distortion as possible. They played most of their fabulous tunes off of Bleach, along with the new singles "Sliver", "Dive" and some new stuff. And I must say they really got the crowd going with their better known tunage such as "Floyd the Barber", "Negative Creep", and "Blew". Folks were a' dancin' (for a while at least); the hair was a' flyin'; folks were just witnessing the experience in awe. Nirvana was just so darned heavy that even their 'poppy' tunes "About a Girl" and "Sliver" did not sound as sweet as they did on vinyl, which suited the crowd just fine. Novoselic was one super-duper bassist, and boy, did the drummer ever make some great drummer faces (or so says cranky Craig).

Openers Zero Tolerance were an okay band, but after a while, most of their songs seemed to sound like the same speedy-metal-type-thing, but they're a young band, and all I wanted to do was see Nirvana.

DOUGHBOYS, WHEAT CHIEFS, Bronx (March 13)
by Christine Chomiak

It was well over a year since the last time Doughboys played what seemed to be a semi-boring show, and luckily this gig was not like their last. With bassist John Bonhead leaving the band for a more enlightened way of life and being replaced by another guy named John from Pigfarm (I guess they have to keep their John quota balanced) did not hurt the band at all, no siree, bub.

To start off their energetic and dynamic set, Doughboys dove right into "Countdown", probably the best song from their new release. The crowd seemed to be ready to explode once the tunage started flying, and, of course, what would any gig be without some dork trying to stage dive and instead wreaking havoc on stage and generally riling up the stage security dudes? The material they did from Happy Accidents seemed to stand up better live than recorded, but then again, Doughboys seem to be at their best on stage. The newer stuff was dispersed amongst some of their

fantabulous older tunage from Whatever and Home Again. Even though Happy Accidents seemed to be quite the mellow album, the stage show was definitely not mellow, but action packed, with John Kastner's dreads just a' flying in the air and the entire band just being completely energized. It seemed like the show would never end, but finally it did. Not only did they call it quits after two encores and a Jr. Gone Wild cover, but darn it all, they even did their heartwarming rendition of the ever-so-classic tune "Turning Japanese". And if that wasn't enough for you, Doughboys could give a few lessons to bands about merchandising. I mean where else could you get a stunning purple T with a choice phrase on the back?

Wheat Chiefs did one fantabulous job opening for Doughboys. Their material sounded pretty darn tight, but darn it all, they didn't do any Cheap Trick covers.



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Charts for March by Christine Chomiak Music Dominatrix

1. DREAM WARRIORS - And Now the Legacy Begins (Island)
2. WHEAT CHIEFS - Self-Titled Demo (Indie)
3. THE LOVED ONE - Self-Titled (tape) (Indie)
4. DOUGHBOYS - Happy Accidents (Restless)
5. THE FLICKS - Triballoons (Popped Live) (tape) (Indie)
6. SIMPLY SAUCER - Cyborgs Revisted (Mole)
7. BIG JOE WILLIAMS - 9 String Guitar Blues (Delmark)
8. BEAT HAPPENING - Dreamy (Sub Pop)
9. JESUS LIZARD - Goat (Touch & Go)
10. GRIEVOUS ANGELS - One Job Town (Stony Plain)
11. VARIOUS ARTISTS - Red, Hot and Blue (Chrysalis)
12. RANKIN FAMILY - Fare Thee Well Love (RFCD)
13. VARIOUS ARTISTS - Routes West (Routeswest/Festival)
14. TAD - 8-Way Santa (Sub Pop)
15. VARIOUS ARTISTS - Death of Vinyl (DOVentertainment)
16. JELLYFISHBABIES - The Unkind Truth About Rome (LoneWolf)
17. BOB MARLEY & THE WAILERS - Talkin' Blues (Island)
18. JESUS JONES - Doubt (Capitol)
19. DAVE HOLLAND QUARTET - Extensions (ECM)
20. SUCKING CHEST WOUND - God Family Country (Tape) (Indie)
21. POP WILL EAT ITSELF - Cure for Sanity (BMG)
22. MCGILL SWING BAND - Late Late Show (McGill)
23. GRUNTRUCK - Inside Yours (Empty)
24. MEDLESON JOE - Addicted (Anthem)
25. G U E R I L L A WELFARE/MARY HOWES - Evidence I Was Here (tape) (He Dead)
26. SCREAMING TREES - Uncle Anesthesia (Epic)
27. THE SENATOR FLUX - The Criminal Special (Emergo)
29. J.B. HUTTO - Slidewinder (Delmark)
30. REVERBMOTHERFUCKERS - L.S.D. 25 (7") (Vital Music)
31. AMBITIOUS LOVERS - Lust (Elektra)
32. PALE SAINTS - Half-Life (EP) (4AD)
33. HAVANA 3 A.M. - Self-Titled (I.R.S.)
34. HUGO TORRES - Latin America in my Guitar (Reargard)
35. BONZO DOG BAND - The Best of ... (Rhino)
36. PAUL SIMON - Rhythm of the Saints (Warner)
37. GRAHAM PARKER - Struck by Lightning (BMG)
38. MOTORHEAD - 1916 (WTG)
39. MONIE LOVE - Down to Earth (Chrysalis)
40. MOONCALVES - Friends of the Young & Cynical (Merkin)
41. CHRIS CONNELLY - Stowaway (12") (Wax Trax)
42. PHIL MILSTEIN - Tapeworm (50 Skidillion Watts)
43. SNUFF - Snuff Said (Rough Trade)
44. KATHY KIDD - Serious Fun (Lowrider/Festival)
45. RINGLING SISTERS - 60 Watt Reality (A&M)
46. WORKDOGS - Haunted House of Love (7") (Vital Music)
47. JANE BUNNETT QUINTET - Live at Sweet Basil (Dennon)
48. THE LEAVING TRAINS - Sleeping Underwater Survivors (SST)
49. PHIL WOODS QUINTET - All Bird's Children (Concord)
50. BLAKE BABIES - Sunburn (Mammoth)

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FM88 Airtime

SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

Altered States

Join Jef Shields every Sunday morning to find out how altered a person can get.

CONNECTIONS

Our intrepid morning crew of Avi Goldberg, Vince Beristain, Dan Carle, Ian Istvanffy and Ian Lyttle provide you with music and information to slowly set you up for reality. There's also news with Shannon Taylor and Christina Kroening, plus sports with Dan Carle and Bob Stauffer at eight. Plus our regular features.

Dance of Life

A variety of hosts bring you music that puts the world in motion. Whether it's African, Indian or music from around the corner, this program will bring it all together.

ROOTS

Not classical, not rock, not funk, not jazz, not electronic. You know... the rest of it.

Musica Nova

Classical music is featured from all periods - from ancient to modern, Renaissance to Romanticism, Robin Hebert brings you the music of such composers as Monteverdi, Glass, Bach, Mozart, Ligeti and anonymous.

New Releases

Craig Elliot presents the latest in alternative music, fresh from the pressing plant.

Before the Deluge

World beat, Celtic, blues, bluegrass... and your roots requests follow the news at noon. Join Mary Thurber for the latest releases on the folk scene.

Catch the Beat

Al, Teddy, and Chris bring you a fresh selection of R&B, soul, funk, rap, scratch and electrobeat with a side order of reggae or African. Check it!

Voice of Hua Xa

Mandarin news and music from the mainland of China.

Chinese Connection

A tour of contemporary Chinese music.

Onda Hispanica

A complete weekly review of the most outstanding events in arts, music, literature, science and politics from the Hispanic world, produced by Cecilia Novella.

JAZZ

Tired of "light" music? From across the jazz spectrum, there's avant-garde, bebop, big band, cool, Dixieland, ethnic, fusion, hard bop, modern, noise, swing and traditional. Philharmonia, which is two hours of classical music, happens Wednesday.

Spectrum

Transformations
Science show alternates each week with women's show.

Expressions

Afro-Caribbean music.

Terradox

Environmental problems and solutions, with environmentally safe music.

International Perspectives

Information from around the world.

Artsweek

Ian Istvanffy anchors a cast of thousands with news, views, and reviews on theater, film, music and art.

Can Opener

A one-hour look at the Canadian independent scene.

Polish Showcase

Host Richard Makowski invites you to enjoy a variety of Polish news, music, information and announcements for the Polish community.

Encuentros

Chilean news and music.

Colours In the Sky

Heavy metal, folk, electronic, experimental and pop, all in the spiritual alternative, hosted by David J. King.

Jazz Is

Roger Levesque follows the spontaneous brain activity of improvising musicians from the early ages of jazz culture to the contemporary international stage. Profiles and occasional interviews round out two hours of scintillating sounds.

Gaywire

News, views and entertainment from Edmonton's gay and lesbian community.

Alternative Countdown

FM88's top albums, singles and tapes of the week.

Point d'Arret

Information and music with a French perspective.

In the Tradition

Join Tom Coxworth and Andy Donnelly for a lively, fast-paced two hours featuring the best in traditionally-based music, special features, news and views. Celtic music with a twist.

Departures

Join Host Marcel Dion and associates for another exploratory tour into the twilight zone. The musical vehicle is one of the transmutational, technological hybrids that may include any or all devices in the modern studio.

Woman Wave

Music by, for and about women, which is to say open-minded men can't listen, too.

Off the Wall

Host Doug Langille packs the whole spectrum of blues into two hours each week, covering everything from heavy electric urban blues, with layovers in the jump and pre-war genres.

Opus .357

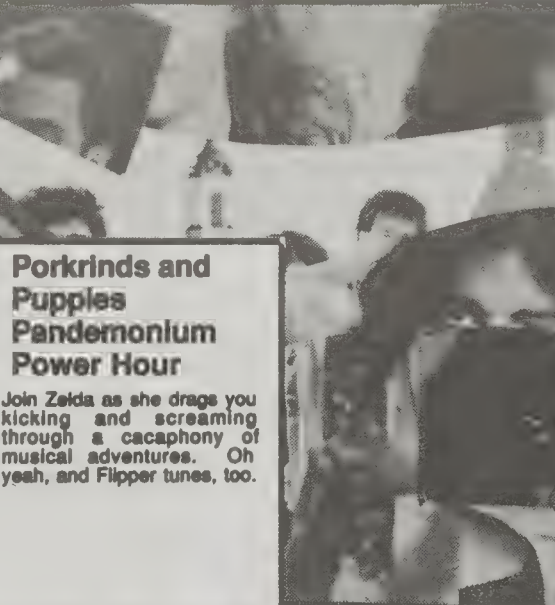
Bill Damur and Marion Garver present a somewhat irreverent venture into the realm of "serious" music and symphonic insanity - various local composers also appear on the show and display their wares.

Wait Until Dark

When night falls, Taras is on with two hours of new noise from foreign lands.

Deprogram

Hip-hopping across genre borders, Deprogram brings together the latest imports in rap, house, reggae and African as well as checking in on the usual alternative scenes (with host Norm Frizzell).



Porkrinds and Puppies Pandemonium Power Hour

Join Zelda as she drags you kicking and screaming through a cacophony of musical adventures. Oh yeah, and Flipper tunes, too.

One Nation Under A Groove

Crucial hip-hop. E-town's liveliest and deffest rap. House in the place and in your face. Boyee!

Thursdays At Midnight

Angst, mood swings, hypertension, oh, it's good to be sixteen again, cool, like, you know... sure... it's Rich is a rowdy, doncha know, if it matters, you'll hear it, if not, whatever...

Mind Compression

Mike Berry hosts the River City's only metal show. PMRC beware!



Eclectic

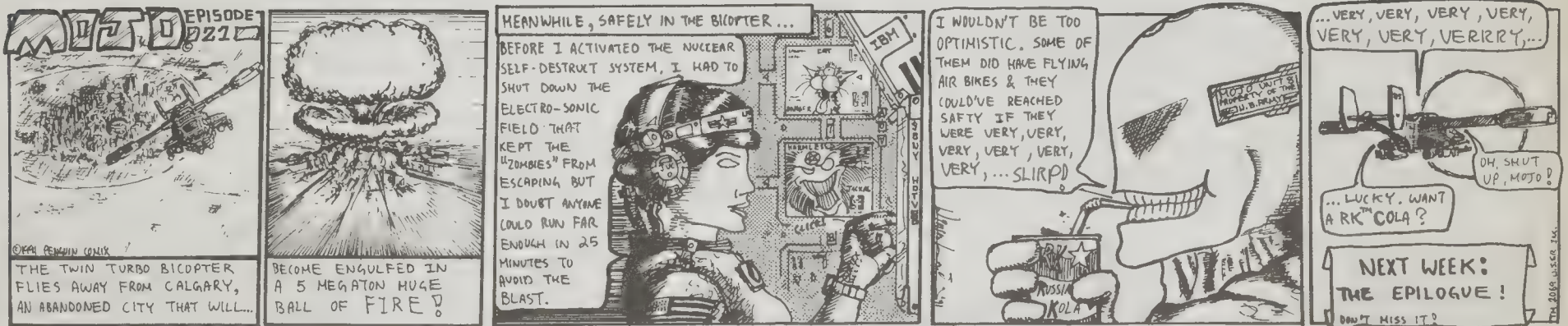
ec-lec-tic (I krek tik): selecting or selected from various sources (Webster's). It's a DJ's choice and we take requests, too at 492-CJSR (News and updates weekdays at noon).

Th-th-that's all, folks!

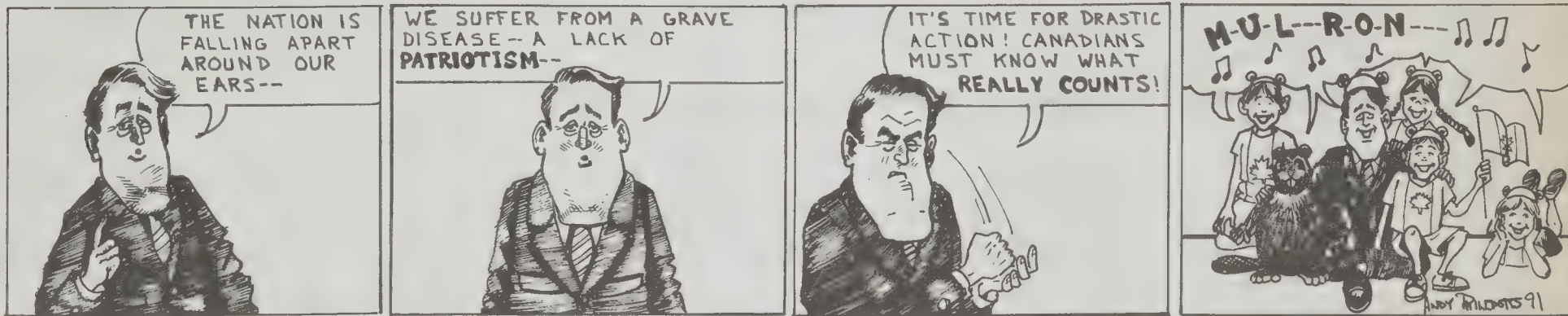
Comics

Managing Editor: Teresa Pires, 492-5178

Mojo



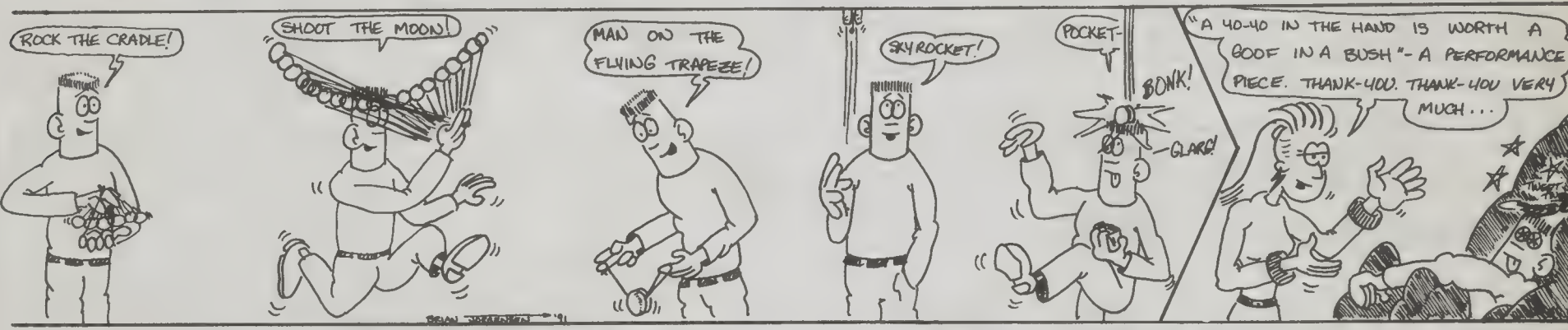
Down and Out in Sussex Drive



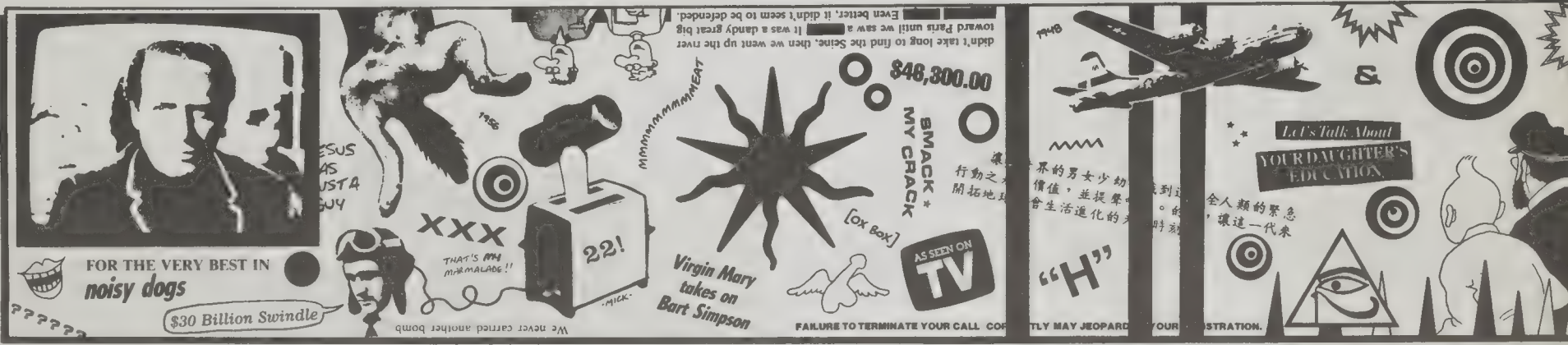
Neil the Nerd



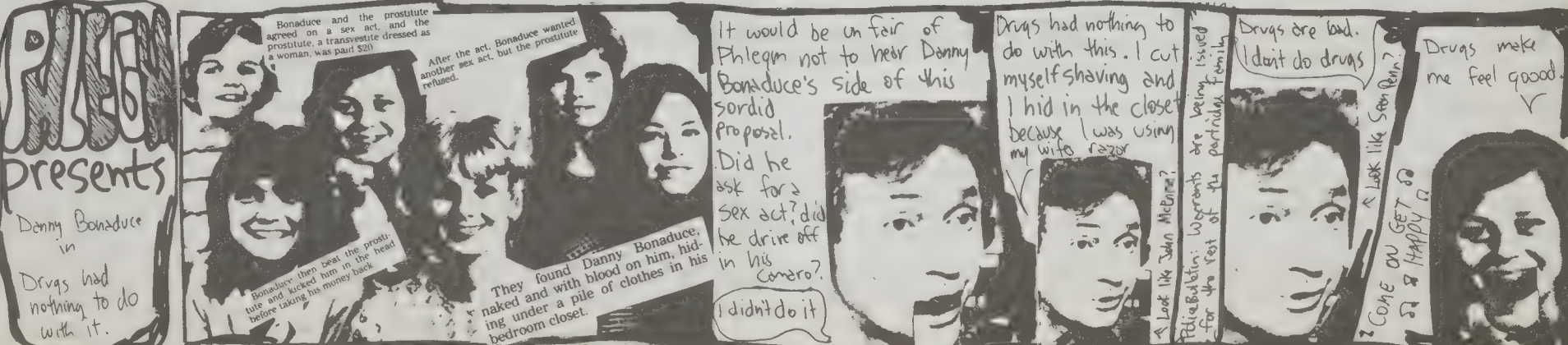
Campus Capers



Jack Hammer



Phlegm



Will it never end?

Happy Bob Knows...

Prepared by SU Information Services, 492-2784

THURSDAY 4

VISITING SPEAKER

The Dept of Geology presents Charlotte Mougeot who will present "An Example of Quaternary Geology Mapping in the Yukon".

1-04 Earth Sciences, 11 am.

LECTURE

David McNabb (Soils Branch, Alberta Environmental Centre) will discuss "Compression of Forest Soils".

2-36 Earth Sciences, 12:30 pm.

LECTURE

Darko Suvin (McGill University) will discuss "William Gibson and Cyberpunk Science Fiction".

L-3 Humanities, 2 pm.

SEMINAR

Don Rylund, Dept of Chemical Engineering, will discuss "Bifurcation Phenomena in Porous Layers with Uniform Heating".

E342 Chem/Mineral Engg, 3 pm.

PRESENTATION

The Dept of Music hosts Richard Troeger, "The Seventeenth-Century Virginal: For Virgins Only".

2-32 Fine Arts, 3:30 pm.

FRIDAY 5

SEMINAR

Darko Suvin (McGill University) will discuss "Reflections on Roland Barthes and Japan: L'Empire Des Signes".

326 Arts, 12 noon.

PHILOSOPHY WORKSHOP

Michael Hymers, Dept of Philosophy, will present "Unlimited Ink: Speech-Acts and Iterability, or Three + n Ways to Spell Derrida".

5-20 Humanities, 3 pm.

ZOOLOGY SEMINAR

Dr George Ball, Dept of Entomology, will present "Of footprints and lineages... and thanks for the watch".

M-149 Bio Sci, 3:30 pm.

ANNUAL GENERAL MEETING & YEAR-END TGIF

The English Club will be holding Club Elections for 1991-92 and "Refinery" Book Launch. Humanities, 4 pm.

TGIF

Hosted by Nursing 1993 & Mechanical Engineering. 034 SUB, 4 pm.

GOURMET BANQUET

SIHA presents this gourmet banquet with live folk music, guest speakers and a silent auction. Tickets are \$10 for students, \$20 regular. Phone 492-6500 for information. HUB Community Centre, 6:30 pm.

CAR RALLY

Campus Crusade for Christ's year end bender, bring a car, a tape recorder, and some friends.

Kiva, 2-103 Ed North, 7 pm.

CONCERT CHOIR CONCERT

Debra Ollickala, director. Tickets: \$5/\$3.

Convocation Hall, 8 pm.

SATURDAY 6

CAREER PLANNING/RESUME WRITING WORKSHOP

9:30-12:30 pm.

INTERVIEW SKILLS WORKSHOP

1-2:30 pm.

\$3/workshop or \$6/both.

Please sign up for the workshops in advance at CaPS, 4th Flr SUB.

SUNDAY 7

CONCERT BAND CONCERT

William H. Street, director.

Tickets: \$5/\$3.

Convocation Hall, 3 pm.

CHAMBER ORCHESTRA CONCERT

Fordyce Pier, director. Tickets: \$5/\$3.

Convocation Hall, 8 pm.

MONDAY 8

LECTURE

Dr Alexander G. Tskiovkh (University of Lviv) will discuss "The Relationship Between Frequency of Occurrence of a Word and the Complexity of Its Semantic Structure".

4-70 Assiniboia Hall, 3 pm.

SPEAKER

The Dept of Computing Science presents Dr Hns Berliner (Carnegie-Mellon University) who will discuss

"SUPERPUZZ: The Ideal Single-Agent Search Domain".

619 General Services, 3:30 pm.

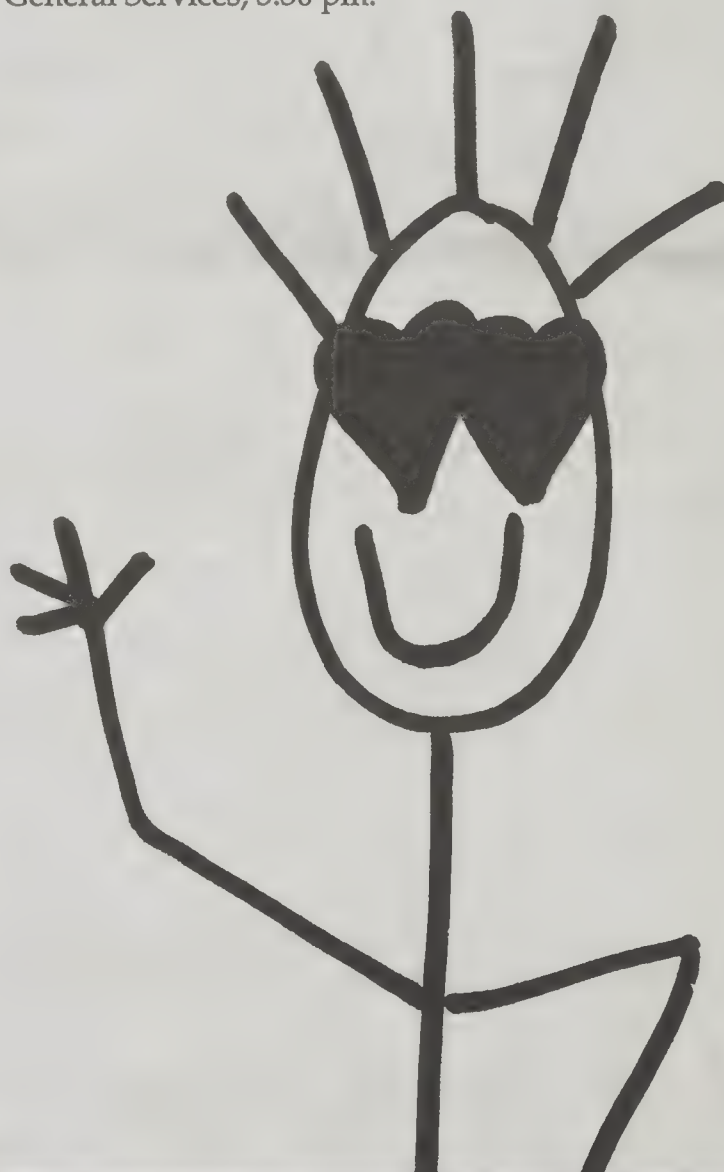
STAGE BANDS I & II CONCERT

Neil Corlett and Derek Stoll, directors. Tickets \$5/\$3. Convocation Hall, 8 pm.

COMING SOON

LAST DAY OF CLASSES BASH!

Come celebrate classes' ending with the Wheat Chiefs and David Gogo and the Persuaders. Tickets available from the Debate Club and the SU Info Desks in SUB, CAB, and HUB. Don't miss this one! Dinwoodie Lounge, April 12.



A GUIDE TO HAPPY BOB KNOWS...

WILL INCLUDE

SPECIAL EVENTS: events that are date specific, have broad appeal ("everyone welcome")

eg. guest speakers, TGIF's, concerts, varsity games, tournaments, special meetings, etc.

WON'T INCLUDE

REGULAR EVENTS: events that are weekly, ongoing or not open to the public

eg. club meeting agendas, discussion group topics, club or faculty association drop-in hours

Happy Bob Knows... will continue to be printed every Tuesday. To ensure that your event will be included the information should be sent to us at Box 169, SUB, through Campus Mail, at least a week in advance. Incomplete submissions will not be printed. In addition to the basic information (date, time, location), a brief description, any cost involved, and a number to call for details would also be useful.

SOMETHING

HOT NEWS

Vol. 2.1

A Publication of Something Entertaining Inc.

Spring 1991

**The Ultimate
Doors Collection**

Local Debuts

**Raw Alternatives
Euro Connection**

Jazz Reviews

Video Releases

The grand highway

is

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lovers

&

searchers

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&

forget.

Wilderness by
JIM MORRISON

VINTAGE BOOKS



Denny Christianson, P.J. Perry and Pat LaBarbera at the Yardbird Suite, Feb. 2, 1991 as part of Jazzworks 91 sponsored by the Edmonton Jazz Society. photo by Dr. Robert Berdan

Recent Jazz Happenings

JAZZWORKS '91 - IN EDMONTON

Between January 31 and February 2, 1991 the Edmonton Jazz Society sponsored a non-competitive jazz festival at the Yardbird Suite and Scona Community Center. A number of prominent musicians took part in the clinic. Musicians who provided valuable advice included several Edmontonians: **Tommy Banks, P.J. Perry, Paul Adamson and Gordon Towel.** From Toronto, noted saxophonist **Pat LaBarbera** and from Montreal, trumpeter **Denny Christianson** rounded out the adjudicators. On Saturday evening, **Tom Doran** treated a packed house at the Yardbird to an inspiring performance. Edmonton's **Little Birds Big Band** directed by **Gordon Towel** were featured in the opening performance. Another Jazz workshop is planned for June 28 to July 1: for more information contact the University of Alberta Faculty of Extension Fine Arts Programs at 492-3034.

Yardbird Highlights:

Barry Harris – Solo Piano	April 18 - 19
Cedar Walton Trio	April 25 - 27
Garbo's Hat	May 2 - 3
P.J. Perry & Littlebirds Big Band	May 5
Ray Anderson-Quartet	May 23 - 24
Jazz Mania '91	May 25 - 26

Jazz on Compact Disc

Moe Koffman Quintet Plays (1991, Duke Street Records, DDD)

This CD is one of my favorite recent jazz recordings. It was recorded at Manta Sound Company in Toronto and one listen will tell you that its a first class audiophile recording. **Moe Koffman's** performance on the alto saxophone is the highlight of this recording. He plays fast and choppy on some pieces and smooth and mellow on the ballads, but he always plays with authority. Moe also plays the flute beautifully. The selection of music on this CD ranges from bop to ballads and includes pieces by **Dizzy Gillespie** (*Dizzy Atmosphere*), **Charlie Parker** (*Moose the Mooche, Cheryl*) and a beautiful ballad by the late great alto saxophonist **Cannonball Adderley** (*Things Are Getting Better All The Time*). Also included are two tunes written by Moe Koffman (*Infatuation* and *Hungarian Goulash*). Listen to this CD and you will hear why Moe Koffman is a jazz musician Canadians can take pride in.

Duke Ellington Meets Coleman Hawkins (1962, MCA, reissued on CD in 1986).

On this CD, you get three great saxophonists for the price of one: **Coleman Hawkins** on tenor saxophone, **Johnny Hodges** on alto saxophone and **Harry Carney** on baritone sax. What makes this CD such a standout is the interplay between saxophonists who are all giants in their own right. Hodges has a distinctly "sweet" vibrato, whereas Hawkins tends to have an unusually relaxed mellow tone, which he shows off in the Ellington classic tune *Mood Indigo*. Other outstanding tunes include *Limbo jazz, Wanderlust, You Dirty Dog* and *Self Portrait of the Bean*. Although recorded in 1962, the sound quality is very good. This CD has me hunting for more recordings by Hodges, Hawkins and Ellington. I have uncovered a few more, but this one is still the best I have come across. It is a "must have" CD for saxophone lovers.

- Dr. Robert Berdan

SESSION PLAYERS STEAL THE SPOTLIGHT!

Ultimately, Berg proves that he can drive hard or wax lyrical. His sense of composition is not as mature as Stern's, nor is he as fine a bandleader. But that will come in time. For now, *In The Shadows* marks a solid debut by a steady musician.

Such all-star groupings can often result in a mish-mash of styles, as egos fight it out on solos, but Mendoza clearly kept things under control. Recorded over a period of two days, *Start Here* recalls the work of *Steps Ahead*. There's that solid underpinning, the melodic statement followed by improvisations on the theme which highlight a soloist and then the restating of the main melody again. And the time the players work toward the inevitable but nonetheless enjoyable crescendo. Mendoza's recording may not represent a radical departure from some of what has gone before, but it is an album that will hold up well under repeated listenings over many years.



ENIGMA Sadeness part I

(Various Mixes)

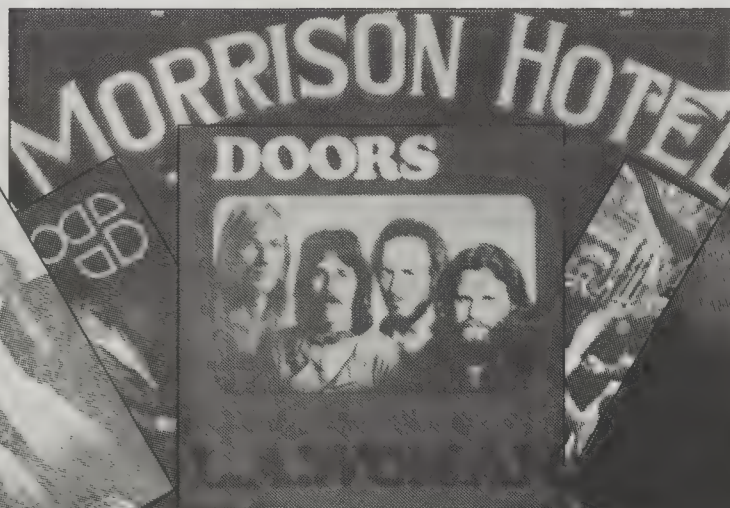
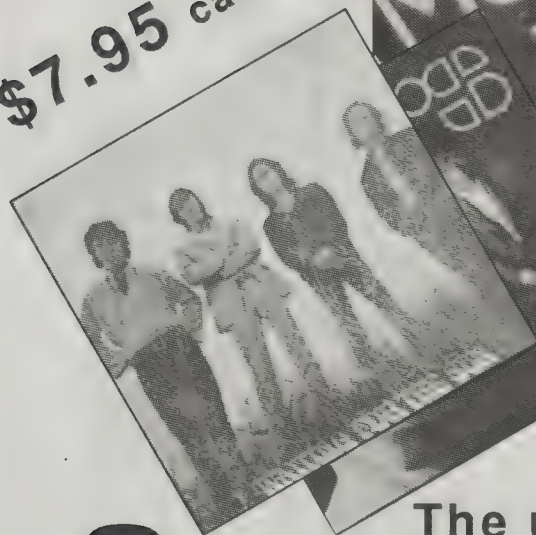


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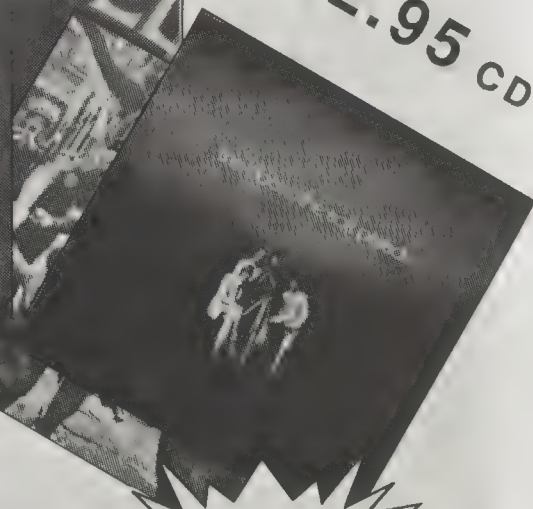
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the doors

AN OLIVER STONE FILM

"Writers are usually disappointing as people, because they have already written down their best stuff."

- Bukowski

I would have enjoyed the movie much more if it were about the rise and fall of an anonymous idol. Rather than the tragic times of **Jim Morrison**. Oliver Stone wanted to resurrest Morrison by accurately capturing and preserving his life on film. Stone succeeded in his goal. I wish he hadn't. It is possible to know someone too well.

This rings terribly true in Morrison's case. I didn't want to know about his bouts with impotence. I didn't want to see him as an overweight alcoholic. But most of all, I didn't want to witness his death.

Remember the story, which tells that Jim Morrison is alive somewhere. That he's in hiding. That he's living the good life and he's laughing at us all. Stone dispelled this myth. Morrison is dead. He died in his bathtub. There can be no mistake.

As you can see, I left the theater feeling more than a little disenchanted. The movie made Morrison seem smaller to me. He was less than an average being. But then I listened to my *L.A. Woman* limited edition lp, and he grew and grew. Until he was once again the Lizard King.

- Garry Hough



VIDEO REVIEW

Danzig's video lashes out with the same brutal imagery that is seen in gore films. The songs are from Danzig's first album, which is faster and heavier than *Lucifuge*. This forty minute documentary features the wildest "live" performance footage I have witnessed. While interviews with **Glenn Danzig** reveal the views of a truly tormented individual.

- Garry Hough

Roger and Me

VIDEO REVIEW

Roger and Me is the most talked about documentary since *The Thin Blue Line*. There was little known about this film until it took the Telluride, Toronto and New York film festivals by storm. Many critics listed *Roger and Me* in their ten best lists of 1989. Some found it "succeeds hilariously" (Richard Schickel, Time), "entertaining" (Annette Insdorf, American Film). Others found it "shallow and facetious" (Pauline Kael, New Yorker). Harlan Jacobson of Film Comment has pointed out the many liberties Michael Moore took to make this film, and if you include the GM media blitz it equals controversy.

Michael Moore was born and raised in Flint, Michigan, also known as Buick City. Flint and General Motors had very strong ties when his family was growing up. Flint had prospered with GM, a friendship that would last for over seventy years.

In 1986 Moore came back from a stint in San Francisco to witness a town falling apart. The CEO of GM, Roger Smith chose to close down his plants in Flint and build new ones in Mexico. When Moore saw what was going on he decided to make this movie.

The purpose of the film was to bring the ever elusive Roger Smith to Flint to witness the results of his massive layoffs. The town looks from one source to another for rescue from their economic turmoil, from the city government, to entertainers from days past, television preachers,

a game show host, and of course Miss Michigan. We also see the effects of the layoffs upon the people of Flint: evictions, and an autoworker resorting to selling rabbits as "pets or meat". "Pets or meat" was considered for a title symbolizing the corporation's attitude towards its workers.

The film was made on a bare bones budget of \$260,000. In order to raise this, Moore had to sell his house and his belongings. He also used profits from a Flint bingo hall and received grants from public and private sources, including Ed Asner and Ralph Nader.

Soon after the festival circuit was complete, studios were knocking on his door to get his rights to distribute the film. One studio made their offer and Moore turned it down because they wanted to screen the film in South Africa. "I'll be sick, man. I'll be really messed up if I alter my values one bit because of this movie", he said. Also, Moore was unhappy with Warner Brothers' policy to direct screening profits towards the making of public service announcements. Warner Brothers has since assured Moore that his film will not be seen in South Africa. The \$3 million eventually paid is the highest ever for a documentary. Moore donated 1 million of that to the Centre for Alternative Media because he wanted "to find films on similar issues and othe good works". The balance went to Moore's Dog eat Dog productions from which he draws a meagre \$35,000 annual salary. Warner also donated \$25,000 to the four families we see evicted in the film.

All in all *Roger and Me* is a very powerful film, true or untrue. This film may never "force the General Motors of the world to take care of their own" as Moore was hoped, but it helps us identify with the blue collar worker in an era of heartlessness.

- Darryl Solly

Something Entertaining Video Catalogue Update Spring 1991

LATEST VIDEO RELEASES !

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THE POLICE

THE WHOLE IS GREATER THAN
THE SUM OF IT'S PARTS

The Police: Andy Summers on guitar, Stewart Copeland on skins and Gordon Sumner (better known to the free world as Sting) on bass and vocals. Ever since their demise in the mid-80's, every member has steadily continued to dish out new music. None have continued in the tradition of Police-reggae, finding his own personal groove.

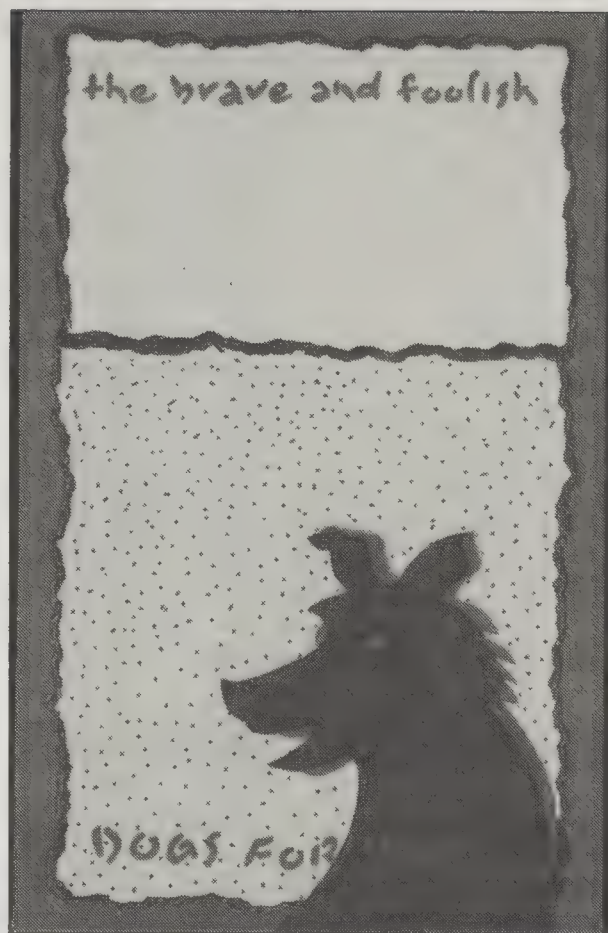
The least known and least significant member of the Police is Stewart Copeland. His contribution to the band was minimal, however his talents as a musician are undeniable. He has recorded three movie soundtracks (*The Rhythmist*, *Rumblefish* and *See No Evil, Hear No Evil*), none of which are particularly listenable unless watched along with the film. Stewart also released a strictly instrumental album, *The Equalizer and Other Hits* which features the spunky theme of the deceased TV series, 'The Equalizer'. His musical skills are highly appealing to musicians and instrumental music fans alike, as he is credited with playing all the instruments in his albums (even a typewriter).

Andy Summers has found a new and different musical genre to explore. Along with fellow guitarist, Robert Fripp, he produced an instrumental album. *Bewitched* ('84) was entitled after a song which can be heard on the Police's *Around The World* video. Summers' next two albums were nothing more than experimental electronics and should be buried and forgotten. His last album, however, is worthy of attention. *Charming Snakes* ('90) is a jazzy and lively album, which features **Herbie Hancock** and Sting playing small, yet noteworthy parts.

Last, yet most successful, the leader of the Police is almost as popular as his trio once was. Sting's solo releases have been of a different style than The Police, but of the same high quality. Although his new material has a jazzy feel to it, he maintains his pop credentials. His latest, *Soul Cages* is obtaining adequate sales, but low praise from critics everywhere (including ourselves). His previous two albums, *Dream of the Blue Turtles* ('85) and *Nothing Like The Sun* ('87) are both excellent jazz/pop albums, with the latter being Sting's best solo work. Any of the three albums would make a great addition to anyone's Police collection.

- Brent Oliver and Mike Rudniki

Something Hot carries the work of local talent, and encourages submissions of tapes, CD's, and promotional material.



Brave and Foolish

WHO IS THAT MASKED BAND?

To paraphrase a really good movie *build it and they will come*. It seems this is the idea behind the **Brave and Foolish**. After less than a year of playing together they have already produced two cassettes; one a mini, but the other a full length piece called *Dogs For Days*.

Chris Wynters, Scott Peters, Jules Munteer, Corey Parmenter and the newest member **Doug Banas** are building a reputation in Edmonton that seems to be getting away from them. As I'm writing this, the **Brave and Foolish** have been nominated for an ARIA award as Alberta's best new band. As well, they have just received a grant from the Alberta Foundation for the Performing Arts for their first video. With this kind of recognition one would think that everybody's already heard of them. Well no, not really.

They don't have a big following, yet. But you ask people if they've heard of these guys and you will probably get a nod of confirmation with a look that says "But I can't remember where I saw them."

That's fine for the five members of the **Brave and Foolish**; all they care about is that you remember them. Yes, these guys are realistic about a business that can eat you shorts for breakfast.

- Colin Bennet

STAR 2017

MC/Visa

Dreamland by Black Box and *Gonna Make You Sweat* by C&C Music Factory are the best dance albums on the market right now. Why? Because the dancers are hot, the beats are happening, and the lead singers are incredible - looking that is. The "singers" shown on MuchMusic are models. This is a fact that both "bands" openly admit. The lead voice on both Black Box and C&C is from the same woman. Her name is **Martha Wash**. She is not even mentioned in the liner notes. What an outrage! What an injustice! We should thrust this mistreated starlet into the limelight! Well, we should. But there's a problem. She's fat.

A new breed of musician was born when videos were first integrated into pop culture. Before video, an aspiring artist could become a star by singing and writing songs. The video age demands a selection of attributes. In the nineties, a megastar must be a singer (optional), a songwriter (optional), a dancer, and a model. I wonder how Bob Dylan or Van Morrison would have adapted to learning new dance steps or creating fashion trends when they first started. The words are secondary, you see. In the 21st century, there will be no Dylans, because only the beautiful will be allowed on TV.

What follows is an unauthorized excerpt taken from a conversation between two record producers. The year is 2017...

Star Hit Machine Operative 1: We need something really hot for the winter quarter.

Star Hit Machine Operative 2: I know what you mean. Madonna refuses to have her face lifted again. We need something fresh. Something new. How about that new girl, Lisa what's her name.

SHMO 1: No, she just doesn't have it. In fact, all of our models seem lackluster. Flawed. They're all too...Too...

SHMO 2: Human?

SHMO 1: Yeah, that's it. Human. We should create a star from video footage. We'll splice some clips together and presto! We'll have a hit on our hands.

SHMO 2: Her hair should be luxurious.

SHMO 1: Yet, chic at the same time. Her eyes should be stunning. Two tone, perhaps. What about her nose?

SHMO 2: We'll use the classic Jackson nose. It's an industry standard.

SHMO 1: Of course. And she should have lots of teeth. Everyone loves a nice big smile.

SHMO 2: Whoa! I just had a brainstorm. We'll use bare chested male dancers for the shots of her torso. If we show a man's chest for only a split second at a time, our audience will be subconsciously enticed into thinking that they're seeing bare breasts on TV!

SHMO 1: Brilliant. The censors won't be able to touch us. Speaking of legalities, I think we could get away with stealing a few frames from a movie that was made in the late eighties called, "Pretty Woman". You wouldn't believe the set of legs on the body double they used for the film's promotional clips.

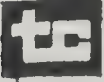
SHMO 2: Our newest sensation sure sounds like a winner. What will she sound like, anyway?

SHMO 1: Oh, I don't know. I haven't given it much thought.

- Garry Hough



RAW Alter natives PRESENTS



CARGO
RECORDS



LE LEADER DU ROCK INDEPENDANT

Something Hot has recently connected with Cargo Records. This new importer is supplying us with German, Belgian, Italian, French and British imports, as well as previously unobtainable Canadian independent releases.

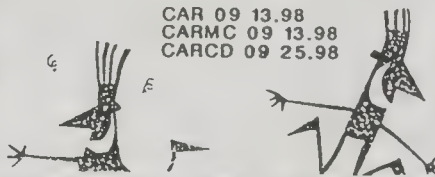
CD Singles: The Euro scene is everchanging. So, a fair number of CD singles are released every week. Singles don't cost as much as albums, so a Manchester fan can stay current without blowing too much cash. Genres include alternative, industrial, dance and speed metal.

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Video: A selection of really bizarre rock video is catalogued.

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SWITCH

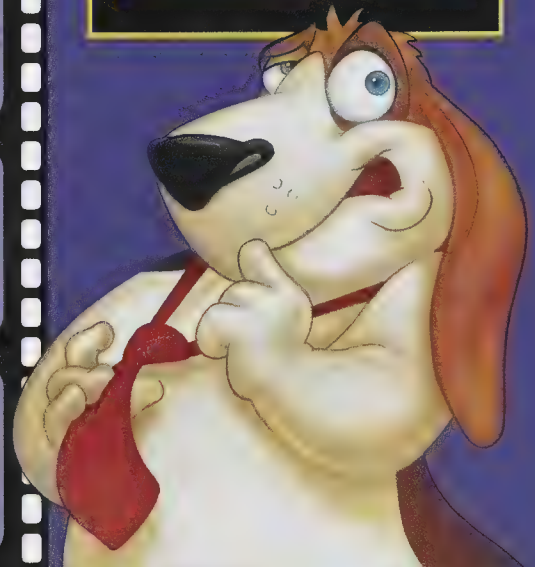


DOC
HOLLY-
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OUT FOR
JUSTICE

ROBIN
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Directed by PETER MACGREGOR-SCOTT Starring DAVID LEE HENRY STEVEN SEAGAL ARNOLD KOPELSON JOHN FLYNN

PG PARENTS STRONGLY CAUTIONED
Some Material May Be Inappropriate for Children Under 13

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**STEVEN SEAGAL
IS A TOUGH COP
WITH A DEADLY CHOP**

OUT FOR JUSTICE

First, he was *Above the Law*. Then, he was *Hard to Kill*. And now, Steven Seagal, the six-foot-four martial-arts-expert-turned-moviemaker is **Out for Justice**.

Indeed, justice may be the only thing lacking in Seagal's life these days. Married to the lovely Kelly LeBrock (*The Woman in Red*), Seagal is the father of four children — two by his first wife, a Japanese martial-arts instructor, and two by LeBrock. And, when he's not caught up in his family interests, he's carving out and securing an impressive niche for himself at the nation's box office.

He's no longer the heir to Arnold Schwarzenegger, Charles Bronson and the like — he's one of them.

And he's his own boss. A relative newcomer to the film industry, he holds enough sway over the Hollywood decision makers that he's afforded the privilege of writing, producing and starring in his own vehicles.

But, though moviegoers around the world line up in the millions to enjoy Seagal's unique brand of action/adventure, critical respect still seems to elude him — something he's obviously hoping to change with his latest release. In **Out for Justice**, Seagal the producer has cast Seagal the actor in a role tailor-made for his talents, set in a story crafted by Seagal the screenwriter, in concert with partner Lance Hill.

He's Gino Felino, a rough and tumble cop, trying to come to terms with his own life and the changing face of Brooklyn, where he grew up. Once the cradle of the American dream for thousands of immigrants, Felino finds his city increasingly at the mercy of a goon squad headed by his childhood adversary.

When Gino's best friend, a fellow cop, is brutally murdered, he takes justice into his own hands and, while the rest of the city cowers in fear, undertakes to stalk the vicious killer through the streets of his childhood. Of course, the scenario offers plenty of opportunity for

director John Flynn to capture the type of action/adventure scenes that loyal Seagal fans have come to expect.

Joined by a cast that includes William Forsythe, Jerry Orbach and Jo Champa, Seagal displays once again the graceful-but-deadly moves of Aikido, the martial art form in which he is steeped.

Seagal first became interested in martial arts at the age of seven. He saw a demonstration during half-time at a school football game and realized "that's what I was born to do," he told *GQ* magazine.

Born in Detroit, Seagal is the only son in a family of four children. His father is a retired teacher and his mother is a nurse. At the age of 17, Seagal moved to Japan, where he lived for nearly 15 years. He parlayed his studies in Aikido (considered the most difficult and spiritual of the martial arts) into an impressive reputation and career as a martial-arts master.

Seagal hopes this film will give him an opportunity to prove to the doubters that he is more than just a flash in the action/adventure pan.

Seagal has complained that his roles don't offer his acting muscle enough stretch to keep it in as good shape as his pectorals.

"I'd rather make *Terms of Endearment* than *Commando*," *People* magazine quotes him as saying. "I want to make a movie that can really grab people by the heartstrings."

And just in case there was any doubt, he went even further in an interview with journalist Barry Koltzow. "I do not like the cartoons that I have to appear in now," he said after the release of *Hard to Kill*. "But as soon as I get rid of these chains, these legal obligations, there are some wonderful films I'd like to make."

"And I'm going to make them," he stresses. "I'm just getting started in this business."

His career is only three films old — and already he's got his hands firmly on the reins and he's **Out for Justice**.

Smart money says he'll get it too.

— John Coulbourn



DRESSED TO KILL, JOBETH WILLIAMS FINALLY SHAKES HER EARTH-MOTHER IMAGE



SWITCH

As stories about the wrath of a jilted lover go, *Fatal Attraction* was one of the more chilling. After all, trying to destroy a man's marriage is one thing, but boiling his pet rabbit is big-time revenge.

But not vicious enough, apparently, for Blake Edwards. **Switch**, the newest comedy from the sultan of slapstick (*S.O.B.*, *Victor/Victoria*, *The Pink Panther*), is about the wrath of not one but three jilted lovers. And this time the women are not bothering with any symbolic bunny sacrifices. The only animal this trio wants to execute is the man himself.

"This guy played by Perry King," explains actress JoBeth Williams (*Poltergeist II*, *The Big Chill*), "is a 36-year-old bachelor, a complete womanizer. At the beginning of the movie, three of his ex-girlfriends, me being the ringleader, get together and try to kill him, because he's treated them all so badly." Before they can finish the job, however, the cad wakes up one morning to find himself in the body of a woman (Ellen Barkin).

In **Switch**, Williams plays the murderous Margo, who goes in for

haute couture clothes and lots of jewelry. "I call her overdressed for every occasion," says Williams. Except when she's underdressed, of course. Like the moment she opts to do a striptease, right down to black lace underwear.

"It's a funny, glamorous, sexy part," Williams told Lawrence Van Gelder in *The New York Times*. "Let's just say she ends up going to bed with the devil. Literally."

Clearly **Switch** — which also costars Jimmy Smits of *L.A. Law* fame — is a change of pace for Williams, who has specialized in mother roles up to now. Her TV-movie *Baby M* and two *Poltergeist* performances are probably the best known, but she was also seen as the struggling mother of three in *Desert Bloom* (1986), a haunting tale of a troubled family set in Nevada in the 1950s.

There is a kind of cruel irony in that stereotype, because for some years now JoBeth Williams and her director/husband, John Pasquin, have been attempting to have a child. Besides enduring all the usual tests, charts and temperature-taking in an attempt to conceive, Williams underwent surgery as well as artificial insemination, subsequently suffering a miscarriage, then an ectopic pregnancy.



JoBeth Williams (top right, with Ellen Barkin, and above) plays murderous Margo—funny, sexy and glamorous—in the newest comedy from director Blake Edwards.


"You look around," the 39-year-old actress told *Ladies Home Journal*, "and see 15-year-olds getting pregnant who don't want to. You see people with six children who only wanted two. And you say, 'What the hell is wrong with me? Why am I being singled out? Why am I being punished?'"

Eventually Williams found psychological relief at least, through **RESOLVE**, a national network that provides information and comfort to those suffering from infertility. After participating in the network, she decided to talk publicly about her own infertility. "I wish I had known five years ago that there was a support group out there," says the

actress, who adopted a baby boy three years ago. "And I decided that the best way to help people gain that kind of information is to go public. I want to help people realize that this is a medical problem and not an embarrassment."

As for her maternal image on-screen, well, that's a different story entirely. "The thing that attracted me to the role in **Switch**," she says, "is that I would like to blow my mother image out of the water." The odds are with her. If masterminding a murder and doing a striptease don't do it, nothing will.

— Lyle Slack



Steve and Walter used to have
a preference for blondes.

Then Steve was murdered...
and came back as one.

Will being a woman
make him a better man?

ELLEN BARKIN

BLAKE EDWARDS'

switch

JIMMY SMITS
JOBETH WILLIAMS
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HBO PRESENTS CINEMA PLUS, L.P. PRESENTS

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OPENS APRIL 19 AT THEATRES EVERYWHERE



The valiant Robin Hood (Kevin Costner) rights a few 12th-century wrongs while swashbuckling his way into the heart of Maid Marian (Mary Elizabeth Mastrantonio).

Over the past few years his soaring career has taken him from the cornfields of Iowa to the plains of South Dakota.

Now, for his latest cinematic excursion, Kevin Costner has gotten more ambitious, heading back all the way to the forests of 12th-century England.

The occasion is **Robin Hood: Prince of Thieves**, a new telling of the sturdy tale about that arrow-slinging champion of the poor who takes on the evil Sheriff of Nottingham. The epic adventure, also featuring Morgan Freeman as Robin's blood brother, the wise nobleman Azeem, Alan Rickman as the Sheriff of Nottingham, Mary Elizabeth Mastrantonio as Maid Marian and Christian Slater as Will Scarlet, was a project that reunited Costner with director Kevin Reynolds. Costner starred in Reynolds's 1985 movie *Fandango*, a comedy with Judd Nelson that brought the then-fledgling actor some of his first major notices.

"We had to find an actor who could put on the mantle of Robin Hood for this generation without being haunted by the films that had gone before," explain coproducers John Watson and Pen Densham. "Kevin has a unique ability to breathe humanity and depth into the characters he plays."

The love affair between motion pictures and the prince of thieves has certainly been one of the most enduring in film history, dating back as far as 1909. Douglas Fairbanks put Robin Hood on the movie map

ROBIN HOOD: PRINCE OF THIEVES

KEVIN COSTNER IS THE NEWEST LEADER OF THE BAND

in a 1922 silent version, while Errol Flynn did the honors in the star-studded 1938 version, *The Adventures of Robin Hood*, long considered by many to be the definitive telling. Along the way Richard Todd and Richard Greene tried the role on for size, while Sean Connery played a middle-aged Robin Hood in the 1976 film *Robin and Marian*. Then there was the 1973 animated Disney picture with Robin and his merrie men played by animals, and the short-lived 1975 Mel Brooks TV creation, *When Things Were Rotten*, with Dick Gautier cast as a somewhat less-than-valiant Robin.

The newest version starring the dashing Costner was written by Watson and Densham, who had long wanted to turn their childhood memories into a grown-up enter-

tainment. "There is an enormous richness of characterization here," says Densham, cofounder of the Canadian-based Trilogy Entertainment. "These people are rebels; they don't have to live by anyone's rules. It allows them great variety in their personalities ... and it allowed us to write some terrific moments into the story."

Robin Hood: Prince of Thieves swung into action on Sept. 6, 1990, under the chalk cliffs of Beachy Head along the British coast. The filmmakers tried wherever possible to take advantage of historic locations in England and France, but often had to improvise.

Sherwood Forest (which no longer exists) was brought back to life courtesy of New Forest, a Crown-owned and -maintained hunting preserve, and Burnham

Beeches. And the exterior set of medieval Nottingham was constructed on the backlot of England's Shepperton Studios under the watchful eye of set decorator Peter Young, who won an Oscar for his work on *Batman*, that other crusader for justice.

Despite all the murmurs of a hefty production budget and time overruns, the producers of **Robin Hood: Prince of Thieves** are confident that their fresh-faced rendition will receive an eager reception. "It's the universal struggle of life, death, birth and survival," maintains Densham.

Of course, it's also a Kevin Costner movie — and these days, it seems, you can't get more universal than that.

— Michael Rechtshaffen





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There are some people with veritable choirboy blood — affable, nonmenacing, moral sorts, whose internal compass needles point consistently toward the “right” thing to do.

Michael J. Fox could be their patron saint.

“In my film work, I’ve tried to do things that stray from the boy-next-door image,” he complained, lightly, in *US* magazine. “But I’d have to get up in a clock tower at the University of Texas with an M-16 to destroy it.”

Sure, as Alex P. Keaton, boy Reaganite on the hit TV series *Family Ties*, he managed to put up a pretty good facade of callous, money-grubbing ‘80s materialism. But as Fox noted in a *New York Times* interview, “on the big issues Alex was right on. He had black friends, he came out against book banning. The rest was just a gag.”

The Fox moral centre has tended to spill over into his film roles. His was the face of the ordinary kid who refused to cave in to the barbarity in Brian De Palma’s *Casualties of War*. And he was probably one of the only actors who



When a young plastic surgeon (Michael J. Fox, above with Julie Warner and right) gets stranded in a small southern town, his outlook on life gets a down-home twist.

DOC

HOLLYWOOD

MICHAEL J. FOX OPERATES WITH A CONSCIENCE



could have given a sympathetic reading of the coke-sniffing wastrel “hero” of Jay McInerney’s *Bright Lights, Big City*.

So when Fox shows up in a movie called **Doc Hollywood** — about a recent med-school grad, a young plastic surgeon mentally counting his nip-and-tuck dollars — we don’t really worry about his immortal soul. Kind of an Alex Keaton with skin calipers, Fox’s character sets out on a cross-country trip to Beverly Hills, Calif., home of aging starlets and an “eternal youth” fixation — a place where a guy can make a decadent living.

But like a lodestone somewhere off the beaten path, there sits a

small Southern town filled with simple people of folksy ways. And as sure as swallows find Capistrano, this doctor with the face of *Back to the Future*’s Marty McFly accidentally finds his way to his destiny.

That he looks so at home in Smalltown, U.S.A., comes as no surprise, even though he’s Canadian. Fox, who’s now a father himself (he and wife Tracy Pollan have a baby boy named Sam), describes his own family back in Burnaby, B.C., as “very family. You look after your friends. There’s a playfulness.”

And no small amount of understanding, considering that his late father — a career army man — not

only gave his blessing to his son’s decision to head to Hollywood, but even drove him 1,000 miles there.

“When I came down to L.A., I wanted to be Dustin Hoffman and Al Pacino,” says Fox. Unfortunately, beyond modest height, there wasn’t much he shared with these dark, brooding method actors. “When I found no one would take me seriously, I said, ‘Well, maybe comedy’s my thing.’ All I really did is do what Jackie Gleason did, which was look at everything else, see what was funny, and then just filter it through myself. I’m just an actor who doesn’t take himself too seriously.”

Fox is not a particular fan of

method actors (he’s said not to have gotten along with bad-boy Sean Penn during the making of *Casualties of War*, for example). Acting, Fox feels, “is pretending you’re that guy and I’ll be this guy, which is something we all do when we’re four years old. Once you start to think it’s any more than that, and that it’s worth making other people suffer or imposing your vanities on people, or manipulating them, the trouble starts.”

Doc Hollywood’s down-home utopia aside, some people, it seems, do manage to find their values in the big city.

— Jim Slotek



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4. What faculty are you in?

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Sciences ☐

Engineering ☐

Architecture ☐

Journalism ☐

Post Graduate ☐

Other (please specify) _____

5. What was the last movie you saw at the theatre?

6. How often do you go to the movie theatre?

Once a week or more ☐

About once a month ☐

Every 2 to 3 months ☐

About 2 to 3 times a year ☐

Never ☐

7. If admission to the movie theatre was cheaper, would you go more often?

Yes ☐ No ☐

8. What sources most influence your decisions about which movies to see? Please feel free to check more than one.

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Media reviews or advertisements ☐

Newspaper ☐

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Radio ☐

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Other (please specify) _____

9. To which newspaper do you refer for theatre location and show times?

10. To which radio station do you listen regularly?

11. Do you read **Tribute's Campus Edition**?

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Other (please specify) _____

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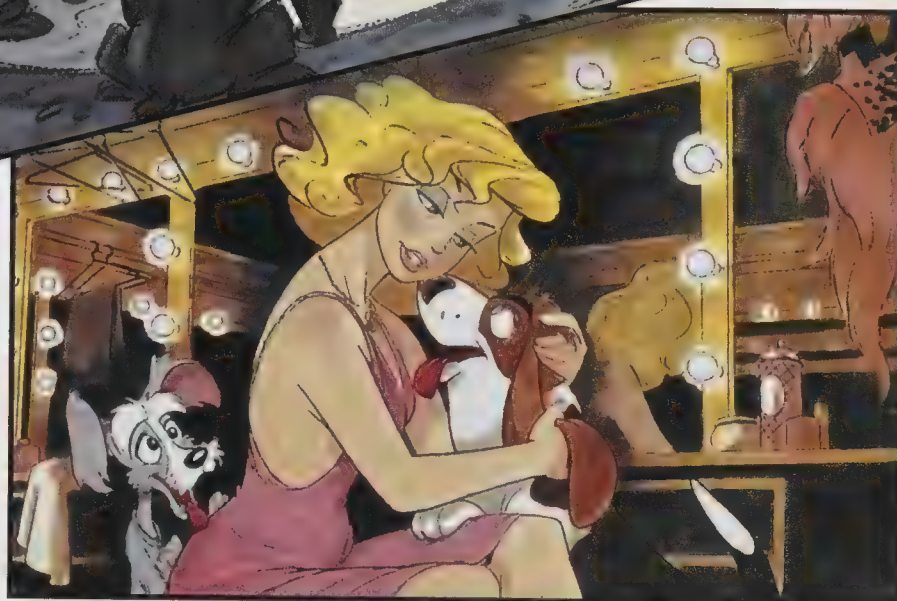
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The pet pooch of a Las Vegas showgirl (right), Rover (Rodney Dangerfield) loves to gamble (top).

ROVER

DANGERFIELD

THIS

**MUTT-ABOUT-TOWN
JUST WANTS TO GET
SOME RESPECT**

He's always been an underdog — the guy who could get no respect. Now, tie-jerking funnyman Rodney Dangerfield has carried this idea to its ultimate conclusion. He actually is a dog in his latest comedy film **Rover Dangerfield**.

The animated musical was writ-

ten by Dangerfield, who also provides the voice and character of Rover, a wisecracking mutt-about-town who lives in Las Vegas. He is the kept dog of a sexy showgirl named Connie.

Life is glorious for Rover, with nothing much to do but shoot craps for bones or admire the female dogs in some of the floor-show acts. To a cute poodle he coos, "Honey, you're my type. I love your pom poms." To his friend Eddie the terrier he whines, "I got no class at all. I looked up my family tree. Two dogs were using it."

When Connie leaves on a road trip, her corrupt and crude boyfriend Rocky agrees to take care of Rover. He intends to take care of him all right; he hates the furry creature that Connie dotes on and tries to eliminate him while she's away.

Fortunately, Rover is rescued from a near-drowning and finds himself in the country — on a farm, no less, with pigs, horses, cows and other chicks from the sticks.

The farmer who finds Rover thinks he's worthless, a dog who doesn't hunt, round up sheep or even fetch. But his young son Danny is fond of the stray animal and his dad allows the dog to stay.

Rover yearns for the glitz and glamor of his Las Vegas home. After all, a farm dog's nightlife consists of howling at the moon. "What do you do after that," he groans, "play Watch the Wheat?"

But everything changes for Rover when he meets Daisy — the petite sheltie next door knocks Rover off his four feet. He sings "I'd Give Up a Bone For You" and she responds with "I Found a Four-Leaf Clover When I Met Rover."

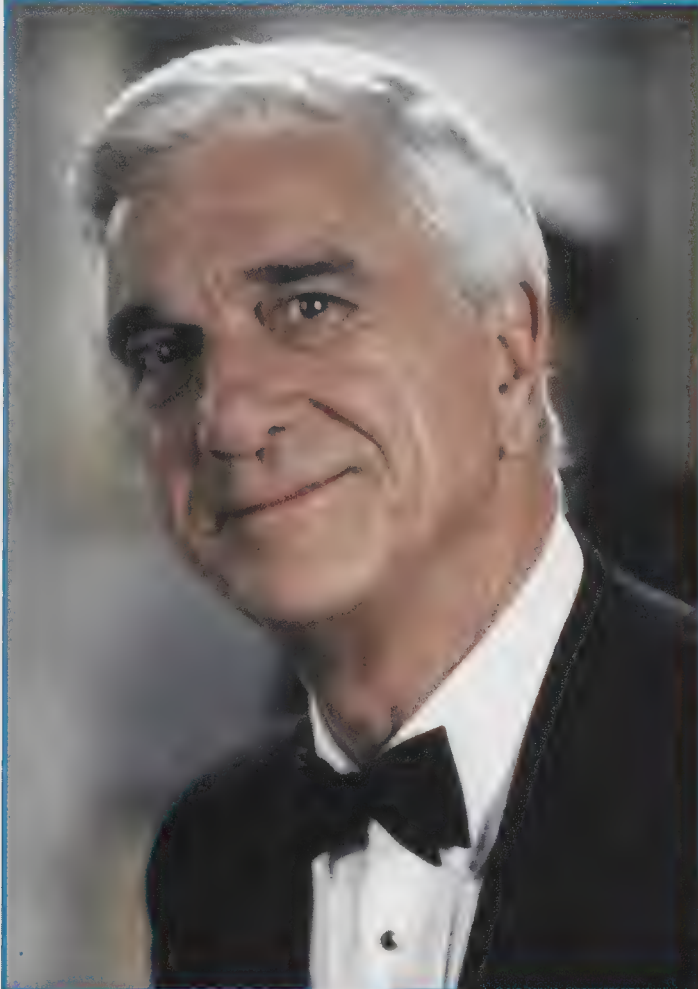
In case you hadn't guessed, Dangerfield wrote these songs, and the others in the film (with Billy Trageresser). Other potential canine classics include "I'm in Love with the Dog Next Door" and "I'll Never Do It on a Christmas Tree."

As songwriter, writer and executive producer of **Rover Dangerfield**, Rodney has come a long way since his stand-up days in Greenwich Village when he worked for free just for a chance to perform. His "everyman" style and apoplectic delivery have taken him from small clubs to TV, then to his film debut in 1980's *Caddyshack*. He's become such a comedy legend that his trademark white shirt and red tie are on display in the Smithsonian Institution in Washington, D.C.

And, by the way, did you hear the one about the stupid dog? "He's really dumb. They taught him how to sit; he forgot how to stand." Too bad he wasn't an intelligent pooch like Rover Dangerfield: "I'm smart! When I was paper trained, I learned to read."

— Nicole-marie Squires





qualities I have. I'm a farm boy."

So he was a natural for the ZAZ (Zucker/Abrahams/Zucker) filmmaking team. Their specialty is to put demented, inappropriate lines of dialogue into the mouths of intense, schlockily serious TV actors like Robert Stack, Peter Graves, Lloyd Bridges, George Kennedy — and, of course, Leslie Nielsen. They practically *fell in love* with Nielsen, creating for him the role of Drebin, the stolid hero of the short-lived, hilarious TV series *Police Squad!* (on which *The Naked Gun* films are based).

"He's the Harrison Ford of dumb cops," Nielsen says proudly of Drebin, who returns in **The Naked Gun II-1/2: The Smell of Fear** to rekindle his relationship with Jane (Priscilla Presley), the clumsy former mob mistress, and to smash a plot to influence U.S. energy policy (armed with only a police revolver and dumb luck).

Of course, you can never trust Zucker press releases. During filming, they announced their surprise at signing George Kennedy again for the role of Drebin's squad boss Captain Hocken, "since he made it quite clear he would never work for us again."

Nothing could be further from the truth. Kennedy — who was in all

four of those awful *Airport* movies in the '70s — would probably name his children after those goofy ZAZ guys. In fact, they first had their eye on him for *Airplane!*, but Kennedy was under contract to the *Airport* filmmakers, who didn't find the idea of him appearing in a spoof very funny.

"George would have loved to have been in *Airplane!*," Nielsen says of his longtime friend. "You can't be in some of the stuff we've been in without having a sense of humor. Even now, I can't watch most TV dramas without laughing."

It didn't take long for good-natured Nielsen to find Priscilla Presley's playful side either. "I met Priscilla and she was acting like a very proper lady, so I made a face at her," Nielsen says, crossing his eyes and sticking out his tongue to demonstrate the look in question. "And then she made the same face back at me. That's when I found out she was a little girl inside."

Just think of the whole *Naked Gun* gang as a classroom of problem children, with no killjoy teachers around.

The Naked Gun II-1/2: The Smell of Fear opens this summer.

— Jim Slotek



the disaster-flick spoof *Airplane!*, feigning indigestion. "It's that awful food in the parliamentary cafeteria." A pause. Another *FRAAPP!*, and Erik and Leslie burst out laughing — much as I'm sure they did during their boyhood in Regina, Sask., when they'd do the old "pull my finger" gag.

"I never travel alone," the actor says of his little joke-shop wind instrument. "I've gone through a lot of them. I lose them or they get stolen."

So much for Leslie Nielsen playing against type in the Zucker brothers' comedy *The Naked Gun* and its upcoming sequel **The Naked Gun II-1/2: The Smell of Fear**. "Actually, it's the other way around," says Nielsen (a.k.a. buf-fooniish Police Lt. Frank Drebin). "I was cast against type for 25 or 30 years before *Airplane!*" (his first project with the madcap team of David and Jerry Zucker and partner Jim Abrahams). "For whatever reasons, I don't know, the color of my hair maybe, I've had all these patrician roles of dignity, background, responsibility — none of which

Leslie Nielsen, above and left, mugging for the camera, flanked by George Kennedy and Ed Williams. Right, Nielsen and Priscilla Presley in a hilarious send-up of the pottery scene from *Ghost*.

THE NAKED GUN II -1/2: THE SMELL OF FEAR

**LESLIE NIELSEN
SHOOTS FOR
LAUGHS**

Through decades of sobersided movie and TV roles, Leslie Nielsen's adolescent sense of humor was a closely guarded secret. I mean, other people have secret chemical dependency problems, secret

financial misdealings, secret adulterous affairs. Nielsen's secret was that he carried a chrome-and-rubber "fart ball" with him at all times.

FRAAPP! I first interviewed him 10 years ago in Ottawa, in the stately oaken office of his brother, then-House leader Erik Nielsen, who sat in on the shenanigans.

"Uh, excuse me," said the star of





Daytime stars Montana Moorehead (Cathy Moriarty, left) and Celeste Talbert (Sally Field, centre) are rivals for the crown of queen of the soaps. Rooting for Celeste is head writer Rose Schwartz (Whoopi Goldberg).

SOAPDISH

SALLY FIELD IS THIS COMEDY'S GUIDING LIGHT

In her film career, Sally Field's greatest successes have arisen from examinations of some fairly serious causes and issues.

She was the plucky small-town widow struggling to keep her family together in *Places in the Heart*, and a working-class hero on the picket line in *Norma Rae*, both roles hav-

ing earned her Oscars for best actress. Even her comedies like *Steel Magnolias* and *Punchline* have had a dramatic edge.

But now in *Soapdish*, Field lightens things up with a frothy off-camera look at the lives of the cast and crew of a long-running soap opera. Field plays Celeste Talbert, diva of the daytime series *The Sun Also Sets*, whose insecurities lead her to drop by suburban shopping malls for the occasional pick-me-up as

she basks in the crowd's adulation.

It is her one-time paramour, former cast member Jeffrey Anderson, who really sets off the fireworks upon his return to the series. As Jeffrey, Kevin Kline once again climbs straight over the top, still wired from such wacky roles as those he had in *I Love You to Death* and *A Fish Called Wanda* (for which he won his own best-supporting-actor Academy award).

Field and Kline are complement-

ed by a strong ensemble cast, including Robert Downey, Jr. (*Air America*) as David Barnes, the lecherous young producer of *The Sun Also Sets*. As Celeste's nemesis, there's Cathy Moriarty (*Kindergarten Cop*, *Raging Bull*) playing the conniving Montana Moorehead, eager to replace her rival as reigning queen of the soaps. She's aided and abetted by bubbly Teri Hatcher (*Tango & Cash*) as Ariel Maloney, an actress whose bra size is definitely bigger than her IQ.

On Celeste's side is head writer and confidante Rose Schwartz, played by Whoopi Goldberg (fresh from last year's huge hit *Ghost*), as well as the soap star's young and restless niece, Lori Craven (Elisabeth Shue of *Back to the Future II* and *III* fame), whose boy troubles land both her and her aunt in hot water.

Carrie Fisher takes some time off from her writing career (*Postcards from the Edge*, *Surrender the Pink*) to strut her stuff as Betsy Faye Sharon, the casting director whose auditions on the couch help decide which studs make the suds. And Garry Marshall, director — most recently — of *Pretty Woman*, has an amusing part as Edmund Edwards, head of daytime programming and a man committed to keeping his soap on top of the ratings, even if it means airing everyone's dirty laundry.

Soapdish producer Aaron Spelling is no stranger to the intimacies of television. From *The Mod Squad* to *Dynasty*, he has been the guiding light behind more TV series and films than just about anyone else in the industry. The *Guinness Book of World Records* recently made it official by naming Spelling TV's most prolific producer, with more than 2,500 hours of programming under his belt.

Together with director Michael Hoffman, Spelling worked closely with production designer Eugenio Zanetti in creating a set that is a veritable Dante's *Inferno*, reinforcing the perception of daytime TV as an "actor's hell."

"We wanted to make the stage where the actors work seem like a pit, red and warm," says Zanetti. "Above this are the rings of offices and dressing rooms that look down upon the stage area, giving the impression of no privacy and that everybody is spying on everybody else. We chose colors that are neurotic — oranges and reds. With the characters of **Soapdish** there is this crescendo of craziness and the colors reinforce this mood."

With a roster of wacky characters and a large, talented cast, this comic peek behind the scenes of a soap opera should attract both daytime and nighttime audiences.

Soapdish opens this summer.

— David Mills



REGARDING HENRY

MIKE NICHOLS AND HARRISON FORD IN A WELCOME REUNION



Before there was Mike Nichols the director, there was Mike Nichols the stand-up comedian. Not that he was your average comic.

For one thing, Nichols and his partner, Elaine May, ended up with their own Broadway show, a rarity for comedians. For another thing, their show wasn't just funny. In fact, what distinguished Nichols and May from many other comics was that, often, some serious social observation lay at the root of what struck Nichols and May as funny.

In the 31 years since that Broadway debut, the only thing that has changed, really, is that instead

of making jokes, Mike Nichols started making movies. But his attack — what you might call laughing your way to the truth — has never altered. *Who's Afraid of Virginia Woolf?*, *The Graduate*, *Catch-22*, *Carnal Knowledge*, *Silkwood*, *Heartburn*, *Postcards from the Edge* — to review the films of Mike Nichols is to review a history of social and personal change viewed from a highly amused, slightly horrified perspective.

Born in Berlin, Germany, in 1931, Nichols was the son of a Russian-Jewish physician, Dr. Paul Peschkowsky. Fleeing the Nazis, the Peschkowskys settled in New York City where they adopted the name Nichols. Mike went to private schools in Manhattan and

Connecticut before attending the University of Chicago.

There he met Elaine May, and the two eventually dropped out of school to follow their theatrical ambitions. A flair for improvisational comedy soon led them to a three-year nightclub engagement in Chicago.

"I learned two things from improvising that turned out to be invaluable in directing," Nichols once told *The New York Times* reporter Barbara Gelb about his days performing comedy sketches with Elaine May. "One was to be confident with an audience. Being in front of an audience every night for three or four hours, you learn to think, I can take care of you guys." The other, he added, was to look for "the event in any scene — a central bit of action that would make dialogue come alive."

There is no reason to think any of this will change with *Regarding Henry*, Nichols's latest cinematic observation on the human condition. Harrison Ford plays a rich, successful man who has a beautiful wife, an adorable daughter — and no heart. Then a tragic event changes everything. In the aftermath, Ford's character is given an

opportunity to start over, to gain a new friend, and to rebuild his family relationships.

Shot on location in New York City, *Regarding Henry* marks the first reunion of Nichols and Ford since *Working Girl*. The picture costars Annette Bening, recently a best-supporting-actress nominee for *The Grifters*, and Bill Nunn, who starred as the defiant "Radio" Raheem in Spike Lee's *Do the Right Thing*.

Nichols's methods are highly personal. In rehearsal he often clarifies things for his cast by referring to incidents in his own life. "Partly, I do this because it's all I know," he explains, "and partly because I want to encourage them to pour their lives into what they're doing."

Still, he says, a director is always flying blind. He laughingly compares directing to sex: "You never see anybody else doing it, so you're never sure you're doing it right."

If three decades of memorable films count for anything, Mike Nichols is doing something right.

Regarding Henry opens this summer.

— Allen Gerrard



Top: Harrison Ford (seen with Annette Bening, right, and Mikki Allen) plays a rich man who is forced to reexamine his life. **Above:** (from left) Giuseppe Rotunno, director Mike Nichols and Ford.

TRIBUTE

CAMPUS
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THE NAKED GUN II-1/2:

THE SMELL OF FEAR

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Priscilla Presley



SOAPDISH

Sally Field

Kevin Kline

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REGARDING HENRY

Harrison Ford

Annette Bening

